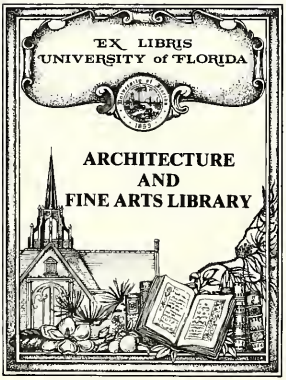
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Marjorie Avril Hassett

FRONTISPIECE

RONDA
CASA MONDRAGÓN
PATIO

ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

ONE HUNDRED
MEASURED DRAWINGS
ONE HUNDRED AND THIRTEEN
PHOTOGRAPHS

BY
GERSTLE MACK
AND
THOMAS GIBSON

19 WH 28

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15 EAST 55TH STREET NEW YORK

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ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

THE details selected for presentation in this book were chosen primarily from the point of view of their utility to the architect who undertakes to design modern buildings based on Spanish prototypes. The Renaissance, covering the sixteenth, seventeenth and eighteenth centuries, produced in Spain a succession of architectural styles which have been found suitable for adaptation to modern requirements, especially in those parts of the New World in which similarities of climate and topography have combined with the tradition of Spanish settlement to bring about almost inevitably the importation of Spanish architectural forms. On the other hand neither the Moorish nor the magnificent Gothic architecture of Spain has, as yet, shown itself capable of graceful adaptation to modern use; hence these two styles lie outside the scope of this work.

Renaissance architecture was introduced into Spain from Italy at the beginning of the sixteenth century. The earliest Renaissance style is known as Plateresque, from platero, a silversmith, because the extreme delicacy of the sculptured ornament rivals that of silversmiths' work. About 1560 this phase began to merge into the second or Classic period, dominated by the somber temperament of Philip II and the austere taste of his chief architect Juan de Herrera. After a century of popularity the Classic in turn was replaced by the Baroque and Rococo styles, characterized by florid curves and fantastic outlines, whose principal exponent was the architect Churriguera.

For a number of years after the appearance of Renaissance architecture in Spain, the Gothic tradition persisted side by side with the new style. Gothic and Plateresque motives were frequently combined in the same building, as in the Casa de las Torres in Úbeda (pages 20-22) and the Palace of the Marqués de la Fuensanta in Cordova (pages 28, 31-32). While the influence of Italy was always predominant during the Renaissance, the Spanish style soon developed certain important characteristics of its own. Spanish architects were far less concerned with refinement of proportion and unity of scale than their Italian contemporaries. Except in the very finest Plateresque work, the execution of the sculptural ornament does not compare with that of the corresponding period in Italy, and the profiles and moldings seldom achieve the refinement to be found even in mediocre Italian work. But it is just this comparative freedom of execution that gives to Spanish Renaissance architecture much of its individuality. In this book the moldings and other details have been drawn to very large scales in order to bring out their essentially Spanish characteristics and to facilitate a comparison between them and their Italian prototypes.

The Moorish occupation, which lasted eight centuries, naturally left its mark on the Spanish Renaissance architecture whose beginnings coincided so closely with the completion of the Reconquest of Spain from the Moors in 1492. After the Reconquest many Moors were converted to Christianity; as Christians they were permitted to remain in Spain until the final expulsion of the Moriscos or converted Moors in 1609. Among the Moriscos were a number of builders and other craftsmen who, long after the Renaissance was well established, continued to employ Moorish methods of construction and Moorish decorative forms in buildings erected for their Spanish conquerors. The style thus evolved is known as Mudéjar. No examples of this style are included in this book, but the patio of the Casa Mondragón in Ronda (Frontispiece and pages 1-5) exhibits certain Mudéjar characteristics. The features in later Spanish architecture which show Moorish influence most obviously are the enclosed court or patio, at least partly derived from the Oriental custom of providing a secluded area within the walls of the house in which the women might enjoy the fresh air without being seen from the street; the iron window grille or reja, also designed for the protection and seclusion of the women; the use of geometric patterns for decoration; the very characteristic coffered wooden ceilings known as artesonados; and the common use of polychrome tile for walls, pavements, and fountains.

On account of the difficulties of communication in a mountainous country three or four centuries ago—even today in many localities these difficulties have not entirely disappeared—Spanish architecture frequently exhibits interesting local variations from one town to the next. The high narrow doorways of Écija (pages 39-40), the broad low arches and flanking twisted colonnettes of Úbeda (pages 58-63), and the "waffle" decoration of Cordova (pages 28, 31-32, 133-134), are all examples of architectural features each of which is peculiar to a single district. We have endeavored throughout the book to present the greatest possible number of these well-defined local types.

170045

The major part of the work is devoted to domestic architecture. During the sixteenth and seventeenth centuries an enormous increase in wealth followed the Spanish conquests in America; the nobles built magnificent palaces and a general improvement took place in the standards of domestic comfort. Details from several of these great houses are illustrated here, as well as a number of examples from simpler village dwellings. Public buildings and museums were drawn upon for certain details, and churches, monasteries, and hospitals furnished the rest; but only those ecclesiastical details were chosen which might conceivably be adapted to secular use.

Each subject is illustrated by photographs as well as by drawings, so that all of the character and charm of the old work—its irregularities and its frequently accidental variations—are presented side by side with the accurately measured and carefully drawn details. For the convenience of the designer, all drawings are reproduced at true and commonly used architectural scales.

Many of the buildings illustrated are in a lamentable state of dilapidation. After centuries of neglect and abuse, some of the finest examples are literally crumbling away, and certain of the most beautiful old palaces have been so disfigured by conversion into casas de vecinos, or tenements, that their former glories can only be guessed at. Where restoration has been attempted the results are frequently even more unfortunate. It is our sincere hope that this book, besides fulfilling its main function as a source book of Spanish details, will also serve as a partial record of this fast disappearing architecture.

We are deeply indebted to Miss Margaret Palmer and Mr. and Mrs. Arthur Byne, of Madrid, for invaluable advice and assistance; to the Ilmo. Sr. D. Armando de Soto Morilla de Quirós for permission to photograph and measure his splendid collection of panelled doors and wrought iron in the Casa de Santa Teresa in Seville; to Sr. D. Gustavo Bacarisas, Sr. D. Alfonso Grosso, Sr. D. Santiago Martínez, Sr. D. Juan Lafita, and Sr. D. Alfonso Lasso de la Vega, for calling to our attention a number of valuable subjects in and near Seville; to Miss Helen Macgregor and Mr. Francis Bruguiere for many helpful suggestions in the field of photography; and to all of the householders and custodians of ecclesiastical and public buildings whose perfect courtesy made it possible for us to secure the material presented in this volume.

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RONDA
CASA MONDRAGÓN
PATIO

A FINE SIXTEENTH CENTURY PATIO. THE COLUMNS ARE MARBLE, THE ARCHES AND CORNICE MOLDED BRICK, THE SPANDRELS AND FRIEZE POLYCHROME TILE, AND THE PAVEMENT PARTLY BRICK AND TILE AND PARTLY PLAIN RED TILE.

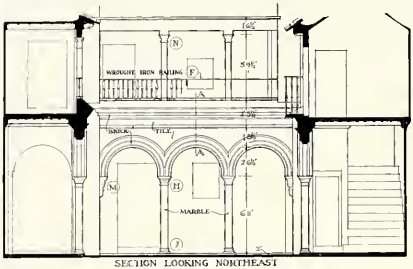
PLATE 2

DETAIL OF WOODEN BALCONY

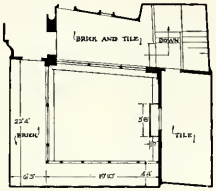
DETAIL OF WROUGHT IRON RAILING

ON ONE SIDE THE ARCADE IS REPLACED BY A WOODEN BALCONY SUPPORTED ON CURIOUSLY SHAPED AND PAINTED BRACKETS. THE ENTIRE PATIO IS COVERED BY TRELLISED GRAPEVINES.

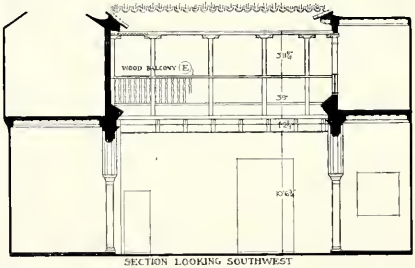
RONDA
CASA MONDRAGÓN
PATIO



SECTION LOOKING NORTHEAST



PLAN OF UPPER FLOOR



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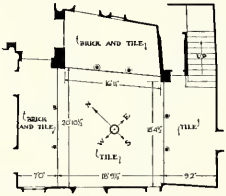

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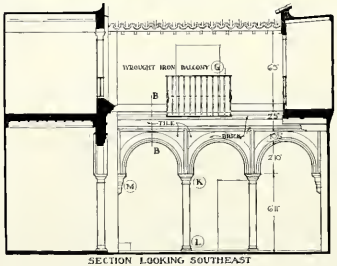

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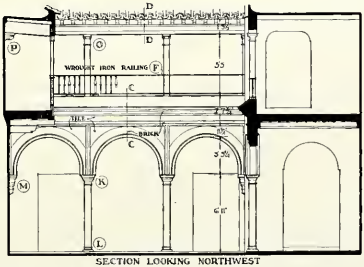


SECTION LOOKING NORTHWEST

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 FEET

SCALE FOR SECTIONS 1/8 = 1'0"

0 2 4 6 8 10 12 14 16 18 20 FEET

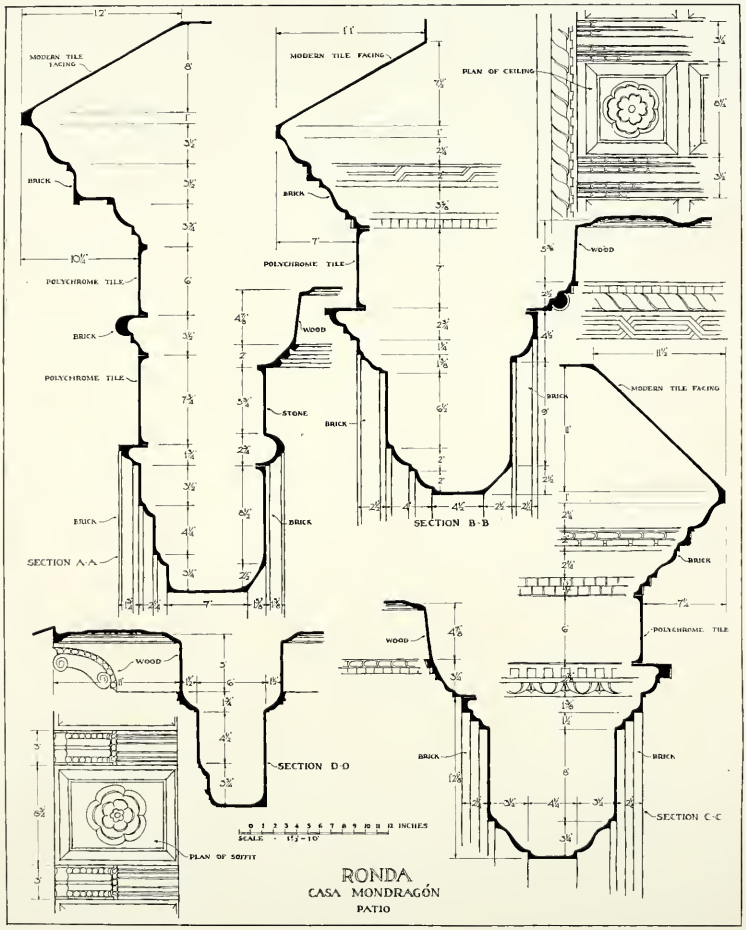
SCALE FOR PLANS 1/16 = 1'0"

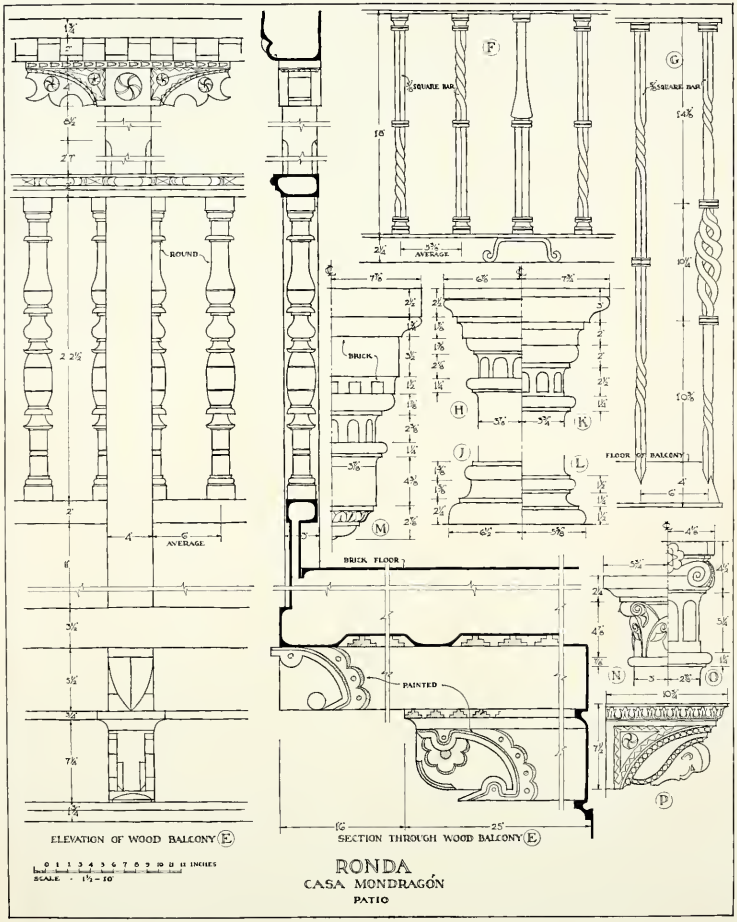
RONDA

CASA MONDRAGÓN

PATIO

PLATE 4


MODERN TILE FACING
BRICK
POLYCHROME TILE
BRICK
POLYCHROME TILE
BRICK
SECTION A-A
MODERN TILE FACING
POLYCHROME TILE
WOOD
STONE
BRICK
BRICK
SECTION B-B
PLAN OF CEILING
WOOD
MODERN TILE FACING
BRICK
BRICK
POLYCHROME TILE
WOOD
SECTION D-D
WOOD
BRICK
BRICK
SECTION C-C
PLAN OF SOFFIT
0 1 2 3 4 5 6 7 8 9 10 11 12 INCHES
SCALE 1½ - 10'
RONDA
CASA MONDRAGÓN
PATIO



RONDA
CASA MONDRAGÓN
PATIO

JEREZ DE LA FRONTERA
LA CARTUJA
PATIO

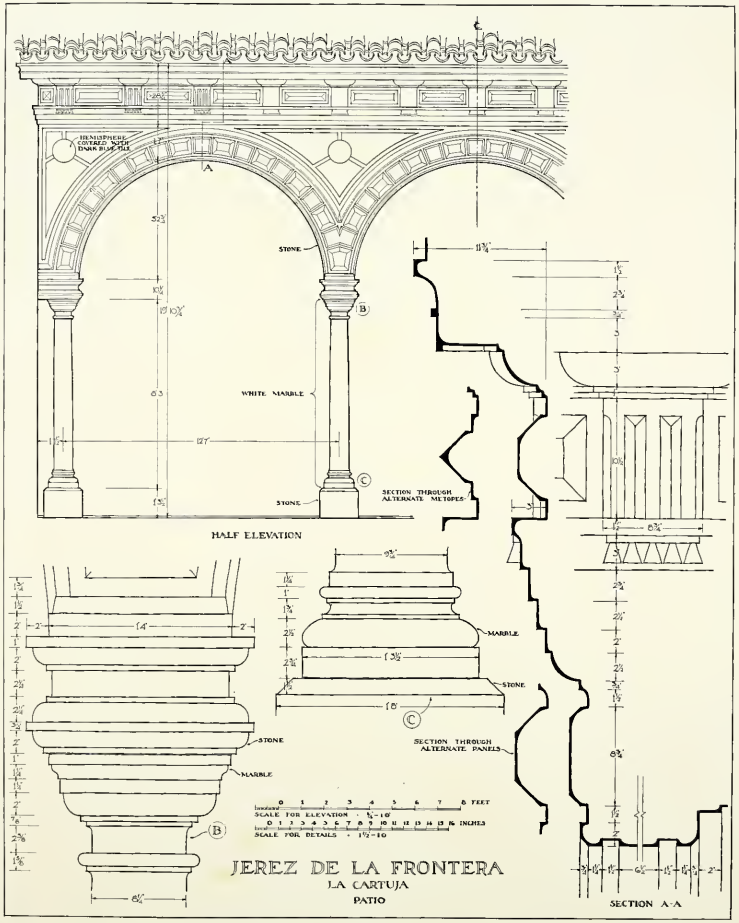
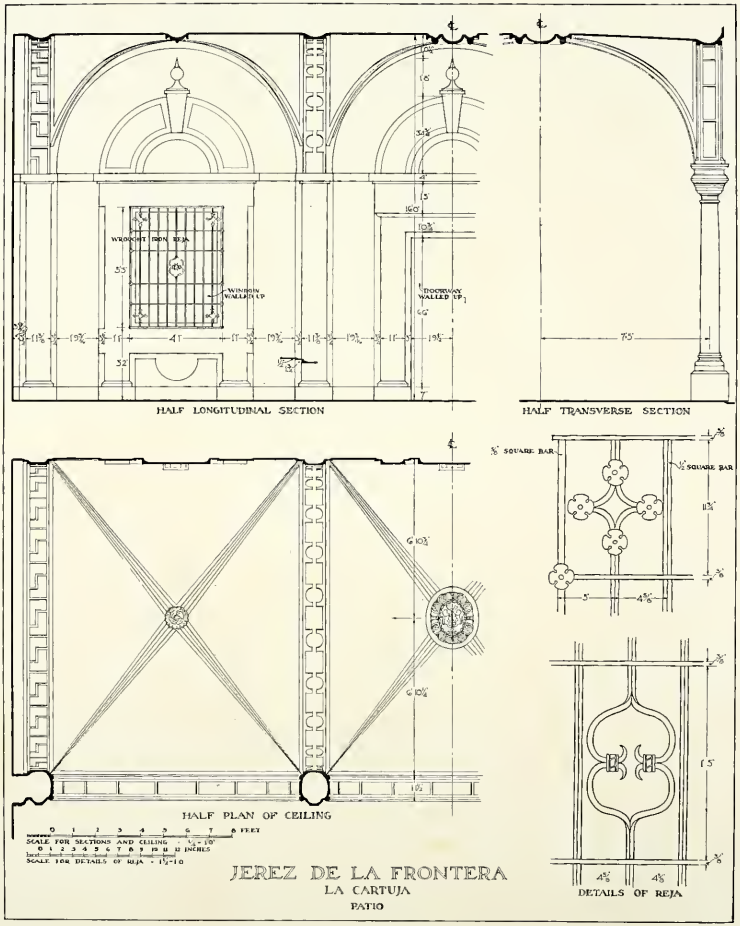
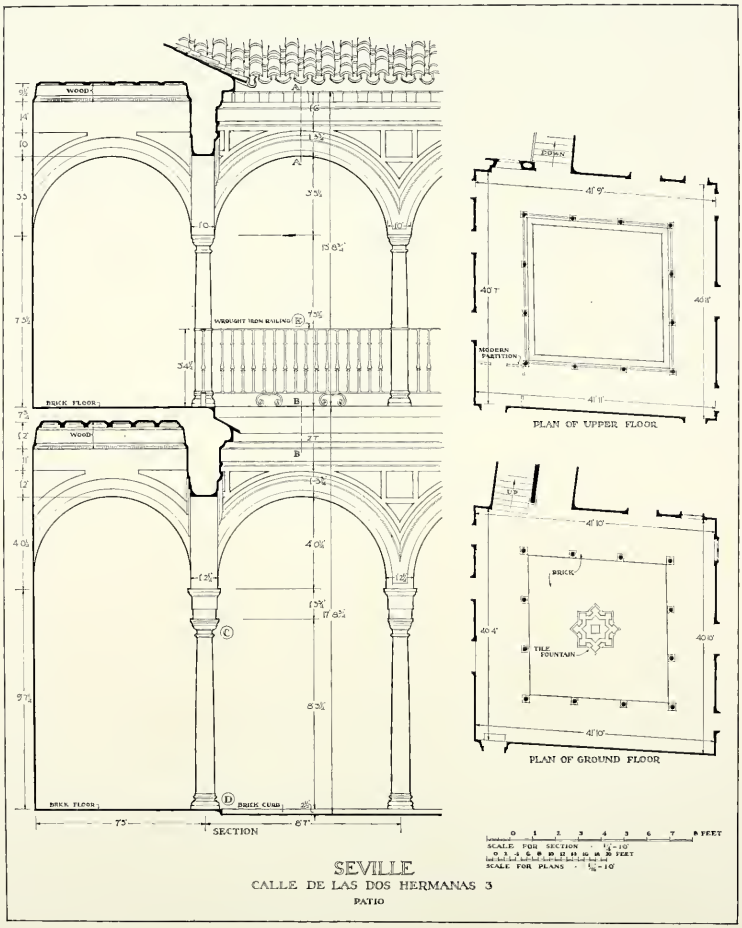

HEMISPHERE COVERED WITH DARK BLUE TILE
STONE
WHITE MARBLE
STONE
SECTION THROUGH ALTERNATE METOPES
HALF ELEVATION
MARBLE
STONE
SECTION THROUGH ALTERNATE PANELS
STONE
MARBLE
SCALE FOR ELEVATION
SCALE FOR DETAILS
JEREZ DE LA FRONTERA
LA CARTUJA
PATIO
SECTION A-A

PLATE 8


WROUGHT IRON REJA
WINDOW WALLED UP
DOORWAY WALLED UP
HALF LONGITUDINAL SECTION
HALF TRANSVERSE SECTION
HALF PLAN OF CEILING
½" SQUARE BAR
½" SQUARE BAR
DETAILS OF REJA
SCALE FOR SECTIONS AND CEILING ½" = 1'0"
SCALE FOR DETAILS OF REJA = 1½" = 1'0"
JEREZ DE LA FRONTERA
LA CARTUJA
PATIO

SEVILLE
CALLE DE LAS DOS HERMANAS 3
PATIO

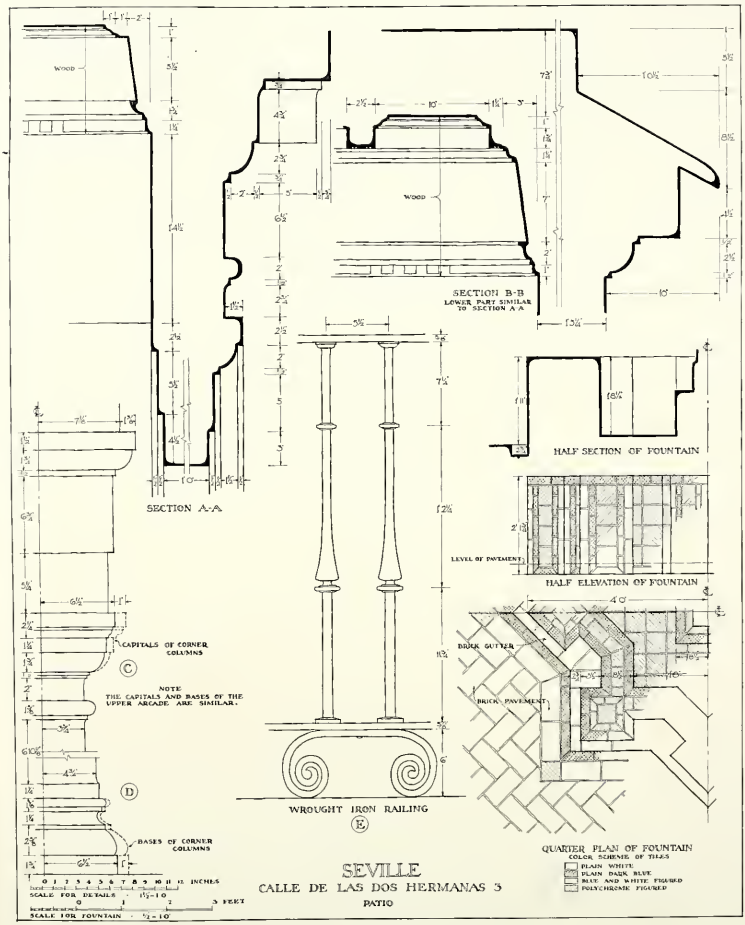
A FORMER PALACE, NOW CONVERTED INTO A TENEMENT HOUSING THIRTY OR FORTY FAMILIES. THE TILE FOUNTAIN IN THE CENTER OF THE PATIO IS SHAPED LIKE AN EIGHT-POINTED STAR.



SEVILLE

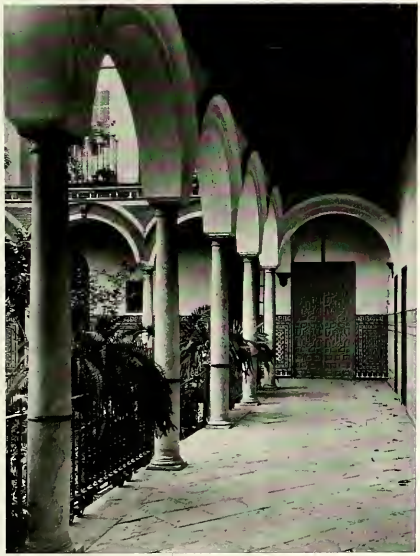
CALLE DE LAS DOS HERMANAS 3

PATIO


WOOD
SECTION A-A
SECTION B-B
LOWER PART SIMILAR TO SECTION A-A
HALF SECTION OF FOUNTAIN
LEVEL OF PAVEMENT
HALF ELEVATION OF FOUNTAIN
BRICK GUTTER
BRICK PAVEMENT
QUARTER PLAN OF FOUNTAIN
COLOR SCHEME OF TILES
PLAIN WHITE
PLAIN DARK BLUE
BLUE AND WHITE FIGURED
POLYCHROME FIGURED
CAPITALS OF CORNER COLUMNS
C
NOTE
THE CAPITALS AND BASES OF THE UPPER ARCADE ARE SIMILAR.
D
BASES OF CORNER COLUMNS
WROUGHT IRON RAILING
E
0 1 2 3 4 5 6 7 8 9 10 11 12 INCHES
SCALE FOR DETAILS · 1½=10
0 1 2 3 FEET
SCALE FOR FOUNTAIN · ½=10'
SEVILLE
CALLE DE LAS DOS HERMANAS 3
PATIO

SEVILLE
HOSPICIO DE LOS VENERABLES SACERDOTES
PATIO

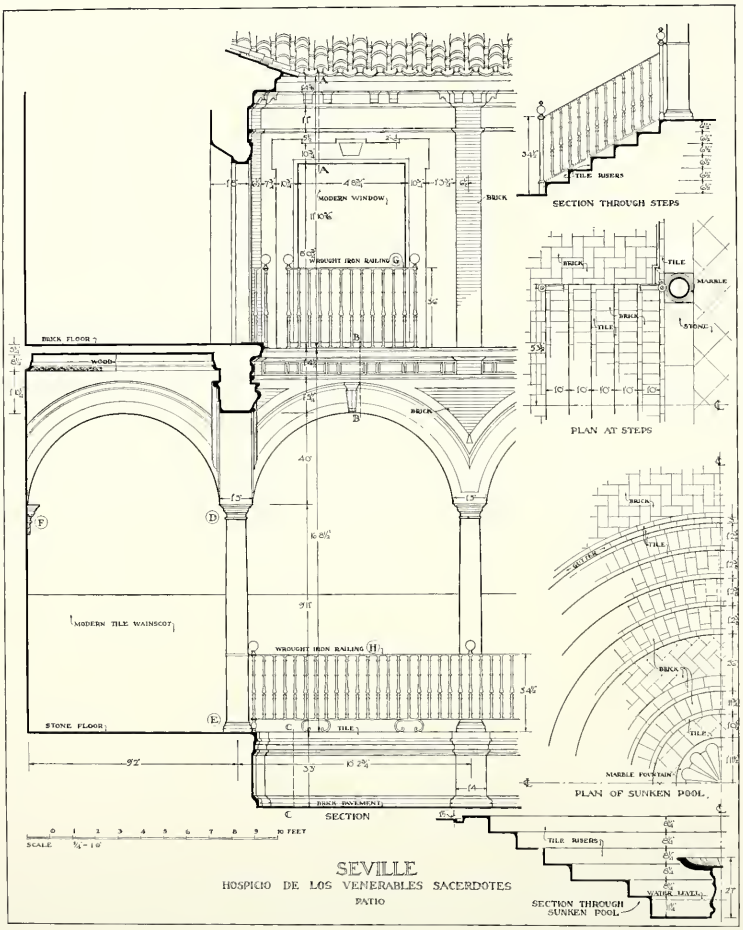
THIS ASYLUM FOR AGED PRIESTS WAS FOUNDED BY THE BROTHERHOOD OF JESÚS NAZARENO ON THE SITE OF AN OLD THEATRE, COMMONLY CALLED EL CORRAL DE DOÑA ELVIRA. THE BUILDING WAS BEGUN IN 1676 AND COMPLETED IN 1698, UNDER THE DIRECTION OF THE ARCHITECT FERNANDO DE FIGUEROA. IT WAS EXTENSIVELY RESTORED IN 1908.



SEVILLE
HOSPICIO DE LOS VENERABLES SACERDOTES
PATIO

AGAINST THE BACKGROUND OF WHITEWASHED WALLS AND MARBLE COLUMNS, THE RED-PAINTED CORNICES, PILASTERS, SPANDRELS, AND ARCH MOLDINGS STAND OUT IN VIVID CONTRAST. A DADO OF CRUDELY COLORED MODERN TILES SURROUNDS THE ENTIRE CLOISTER, BUT THE BEAUTIFUL OLD TILEWORK STILL EXISTS IN THE FOUR SHORT FLIGHTS OF STEPS AND IN THE SUNKEN POOL IN THE CENTER.

PLATE 14



SEVILLE

HOSPICIO DE LOS VENERABLES SACERDOTES

PATIO

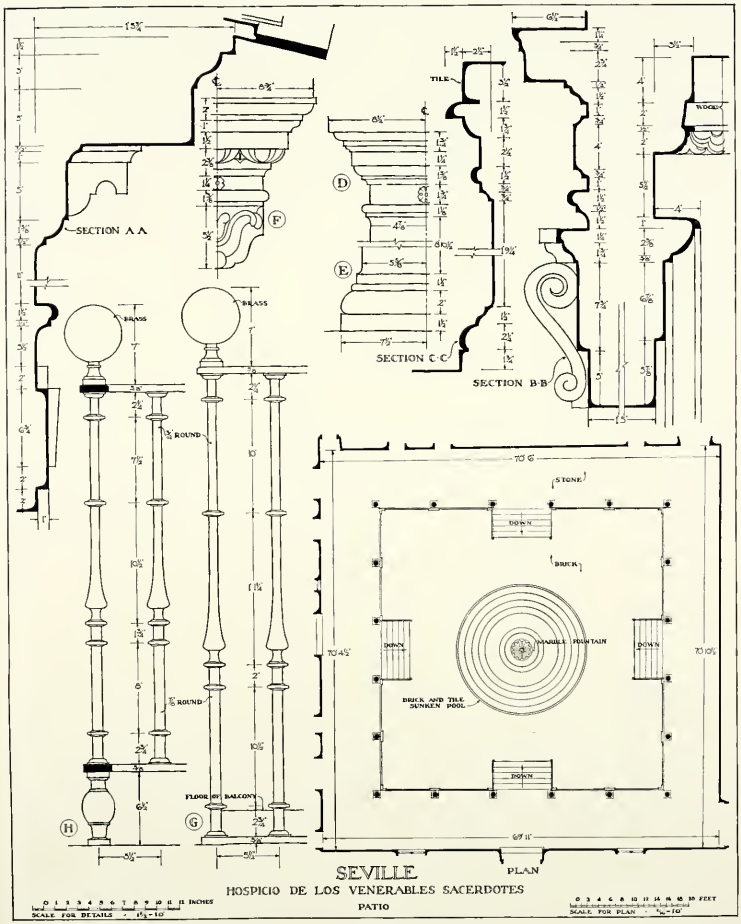
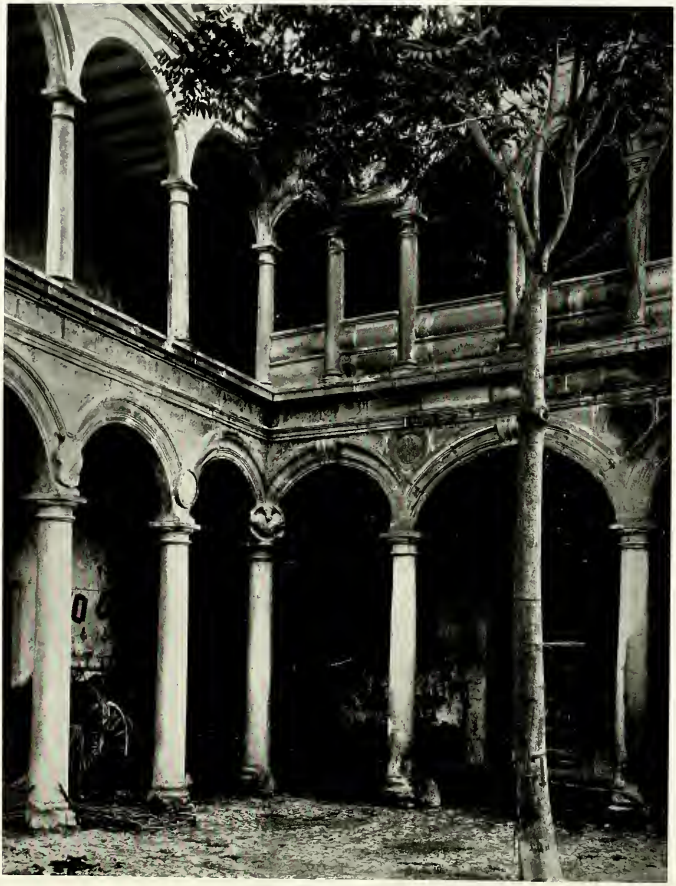
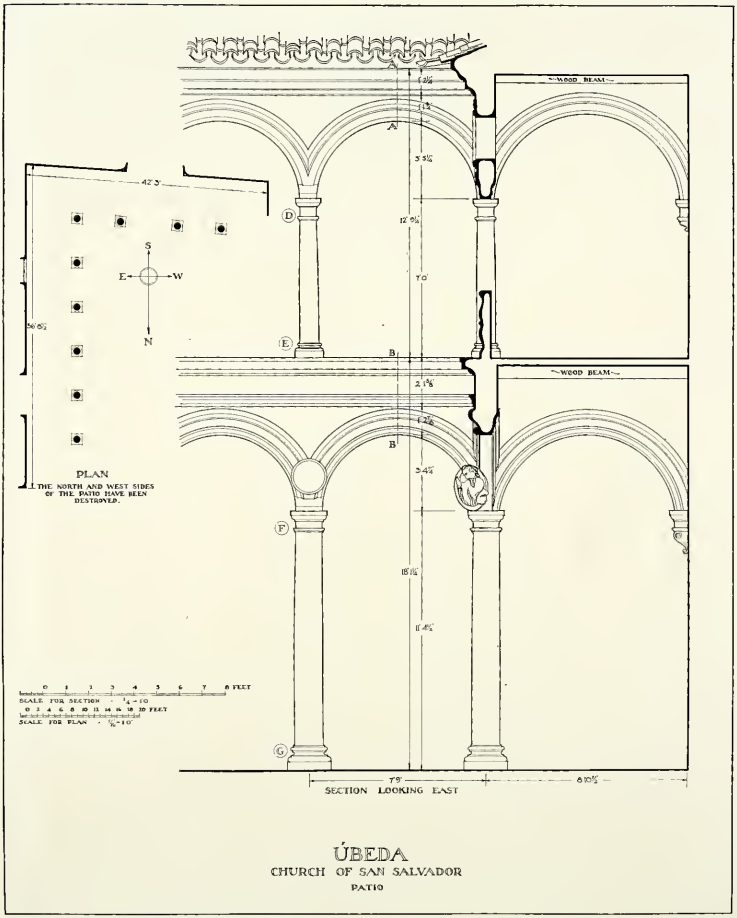

SECTION A A
SECTION C C
SECTION B B
TILE
WOOD
BRASS
BRASS
½" ROUND
½" ROUND
FLOOR OF BALCONY
STONE
BRICK
DOWN
DOWN
DOWN
DOWN
MARBLE FOUNTAIN
BRICK AND TILE SUNKEN POOL
PLAN
SEVILLE
HOSPICIO DE LOS VENERABLES SACERDOTES
PATIO
SCALE FOR DETAILS
SCALE FOR PLAN

PLATE 16



ÚBEDA
CHURCH OF SAN SALVADOR
PATIO

THIS PATIO, PROBABLY ORIGINALLY THE CLOISTER OF CERTAIN MONASTIC BUILDINGS CONNECTED WITH THE NEIGHBORING CHURCH, SHOWS UNMISTAKABLE ITALIAN INFLUENCE, ESPECIALLY IN THE PSEUDO-PALLADIAN ARCHES OF THE UPPER FLOOR. IT BEARS THE DATE 1581. THE CHURCH IS ATTRIBUTED TO ANDRÉS DE VANDELVIRA, BUT WHETHER OR NOT THE CLOISTER IS THE WORK OF THE SAME ARCHITECT IS NOT KNOWN. ONLY TWO SIDES OF THE CLOISTER REMAIN TODAY; THE EXISTING FRAGMENT IS IN A RUINOUS STATE.

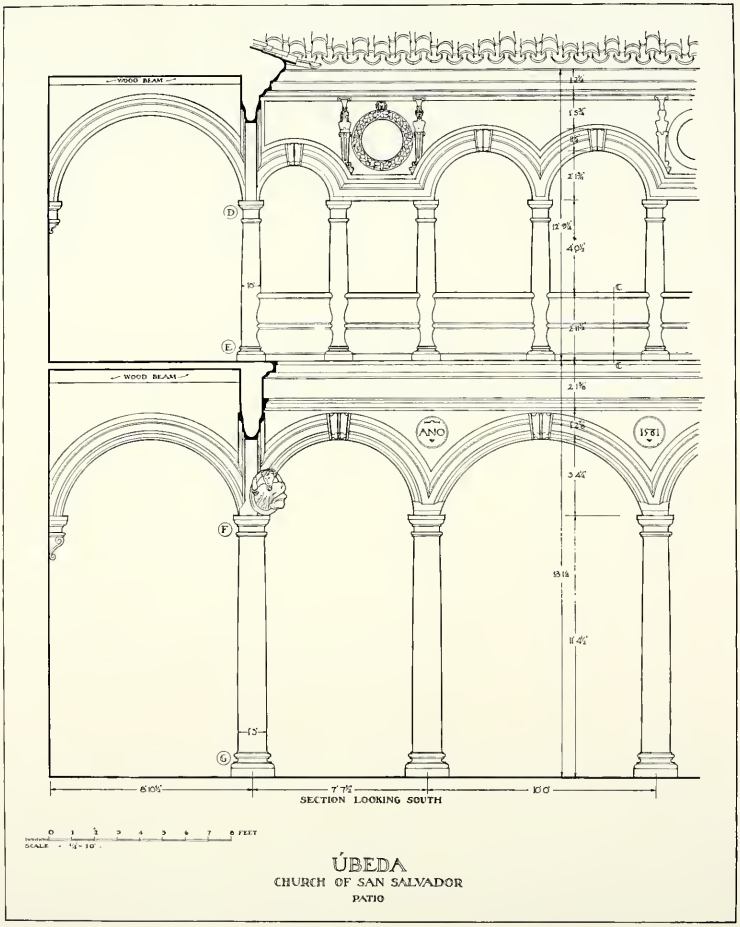


ÚBEDA

CHURCH OF SAN SALVADOR

PATIO

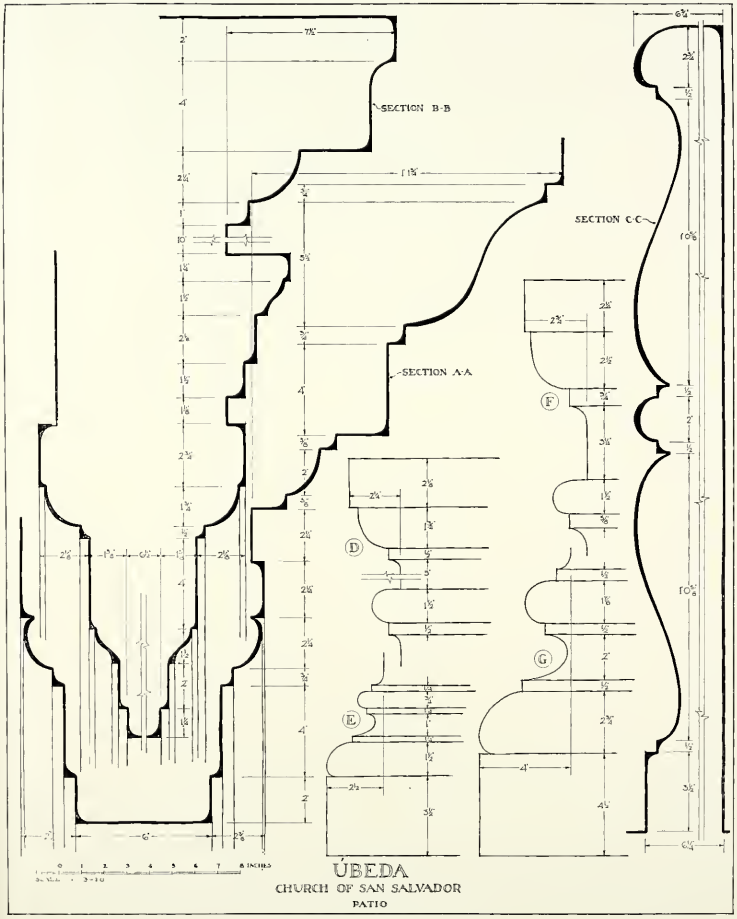
PLATE 18



ÚBEDA

CHURCH OF SAN SALVADOR

PATIO



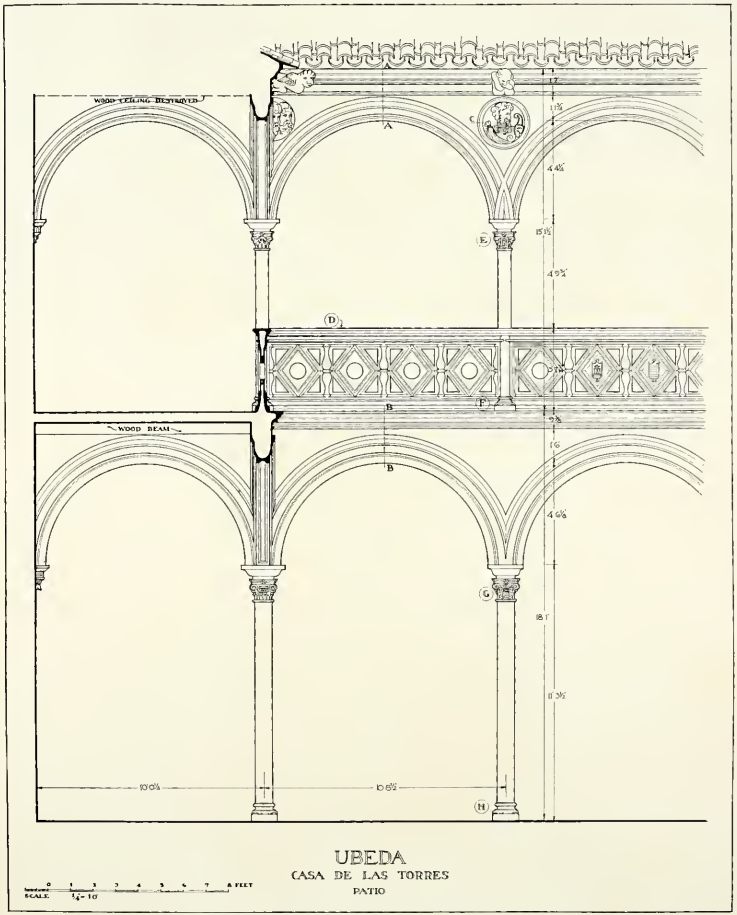
ÚBEDA

CHURCH OF SAN SALVADOR

PATIO

ÚBEDA
CASA DE LAS TORRES
PATIO

THIS OLD PALACE, NOW A TENEMENT, WAS BUILT ABOUT 1540 BY THE CONDESTABLE RUIZ LÓPEZ DÁVALOS. THE PIERCED STONE BALUSTRADE AROUND THE SECOND STORY IS NOW ONLY VISIBLE ON ONE SIDE OF THE PATIO; EVEN HERE THE OPENINGS HAVE BEEN FILLED IN AND MOST OF THE SECOND STORY ARCHES WALLED UP SO THAT THE ORIGINAL APPEARANCE OF THE PATIO CAN ONLY BE GUESSED AT. THE INTERLACED ARCH MOLDINGS, THE RICHLY CARVED CAPITALS, AND THE RELIEFS IN THE SPANDRELS OF THE UPPER STORY, ARE WORTHY OF NOTE. THE GARGOYLES ILLUSTRATE THE CURIOUS PERSISTENCE OF GOTHIC FORMS IN SPANISH ARCHITECTURE LONG AFTER THE RENAISSANCE WAS WELL ESTABLISHED.

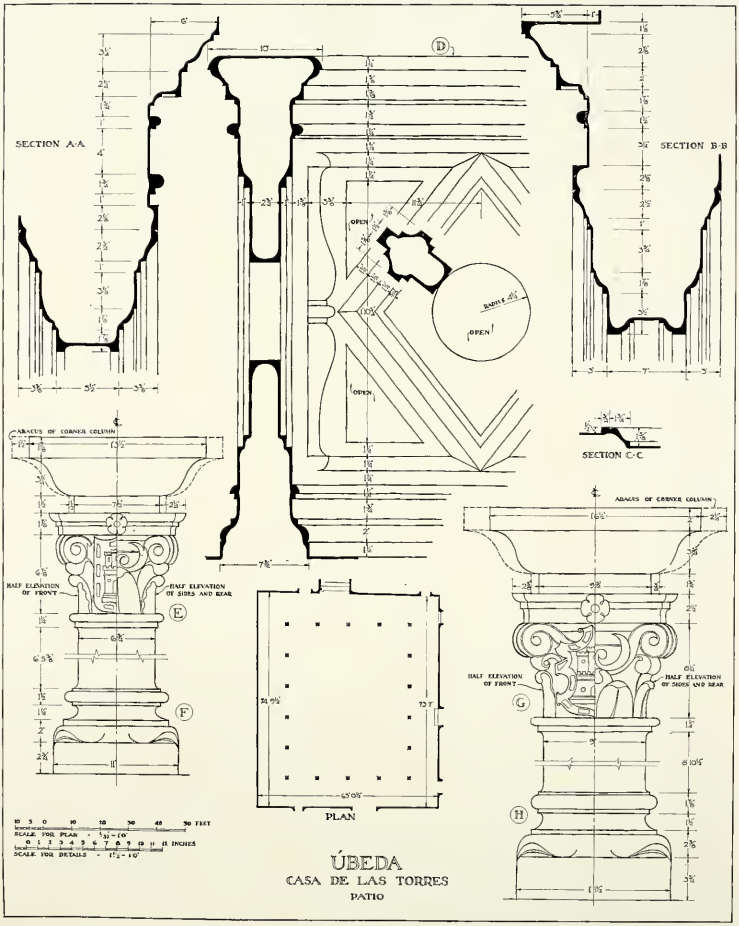


UBEDA

CASA DE LAS TORRES

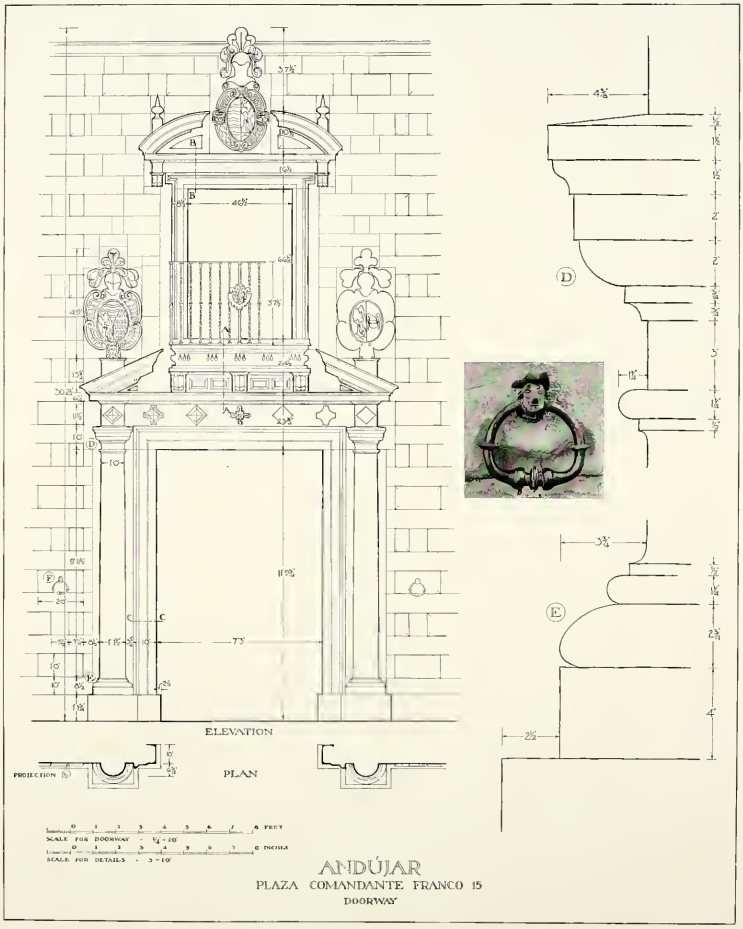
PATIO

PLATE 22


SECTION A-A
SECTION B-B
SECTION C-C
OPEN
RADIUS
ABACUS OF CORNER COLUMN
HALF ELEVATION OF FRONT
HALF ELEVATION OF SIDES AND REAR
PLAN
SCALE FOR PLAN - 1/32 = 1'0"
SCALE FOR DETAILS - 1 1/2 = 1'0"
ÚBEDA
CASA DE LAS TORRES
PATIO

ANDÚJAR
PLAZA COMANDANTE FRANCO 15
DOORWAY

PLATE 24


ELEVATION
PROJECTION (D)
PLAN
SCALE FOR DOORWAY - 1/4" = 1'0"
SCALE FOR DETAILS - 3" = 1'0"
ANDÚJAR
PLAZA COMANDANTE FRANCO 15
DOORWAY

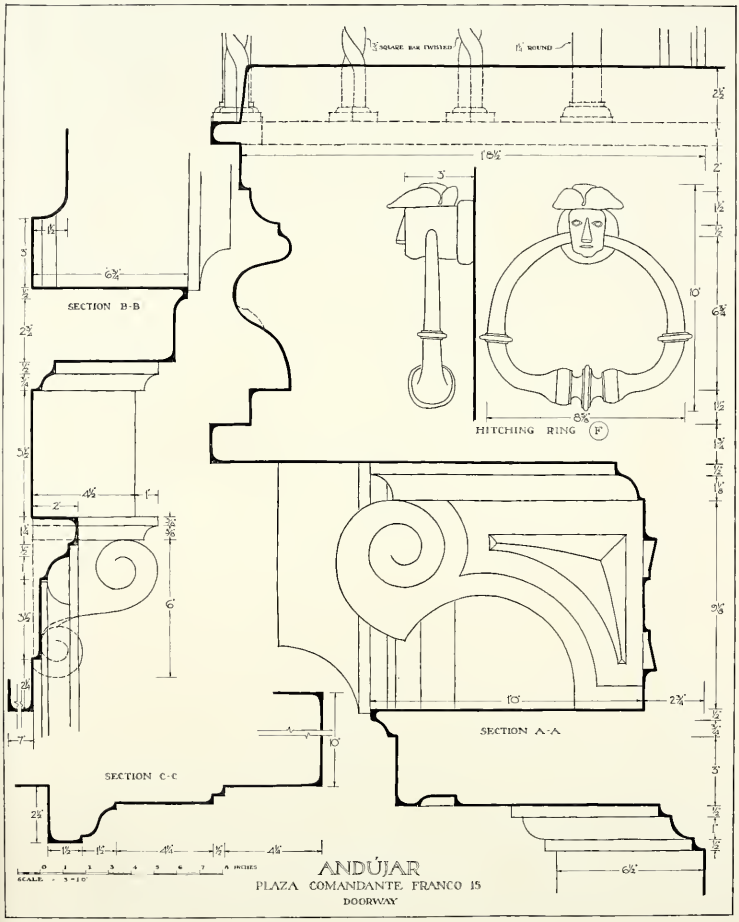
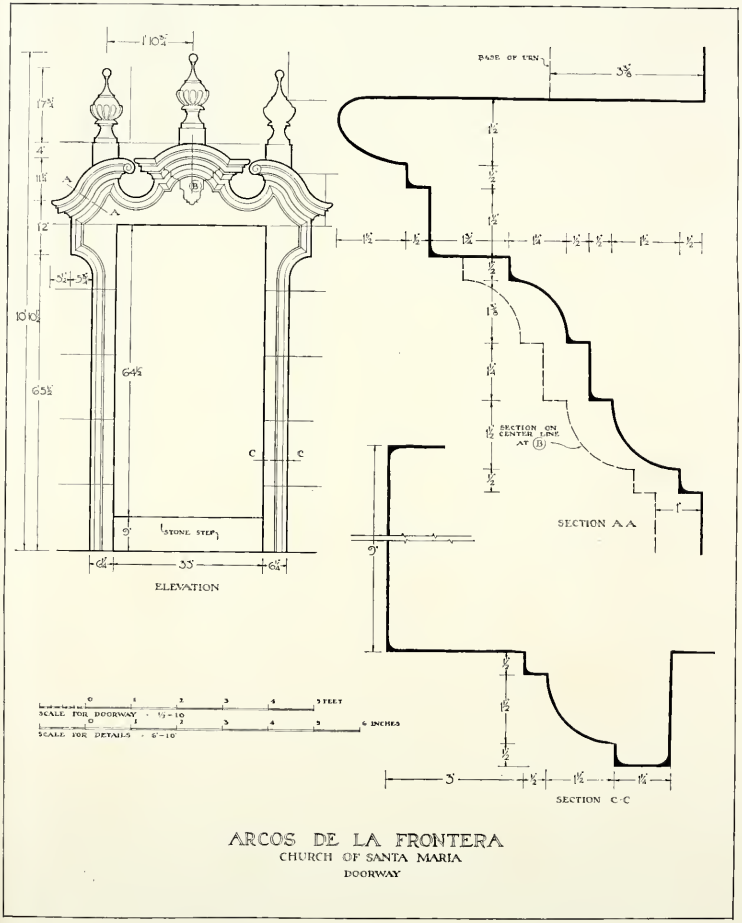

1½" SQUARE BAR TWISTED
1½" ROUND
SECTION B-B
HITCHING RING (F)
SECTION A-A
SECTION C-C
SCALE - 3-10"
0 1 2 3 4 5 6 7 8 INCHES
ANDÚJAR
PLAZA COMANDANTE FRANCO 15
DOORWAY

PLATE 26

ARCOS DE LA FRONTERA
CHURCH OF SANTA MARÍA
DOORWAY

A SMALL EIGHTEENTH CENTURY BAROQUE DOORWAY.



ARCOS DE LA FRONTERA

CHURCH OF SANTA MARIA

DOORWAY

CARMONA
CONVENT OF SANTA CLARA
DOORWAY

A SIMPLE, FINELY PROPORTIONED DOUBLE DOORWAY OF THE SIXTEENTH CENTURY

CORDOVA
PALACE OF THE MARQUÉS DE LA FUENSANTA
DOORWAY

AN EXAMPLE OF THE TRANSITION FROM THE GOTHIC PERIOD TO THE RENAISSANCE. THE MOLDINGS OF THE LOWER PART RETAIN THE GOTHIC CHARACTER WHILE THE WINDOW IS DEFINITELY PLATERESQUE. THE DETAIL THROUGHOUT IS CRUDELY EXECUTED. A CURIOUS FEATURE, PECULIAR TO CORDOVA, IS THE "WAFFLE" PATTERN AROUND THE DOOR OPENING. ANOTHER VARIANT OF THIS PATTERN IS ILLUSTRATED ON PAGE 15 OF THE PANELS OF MR

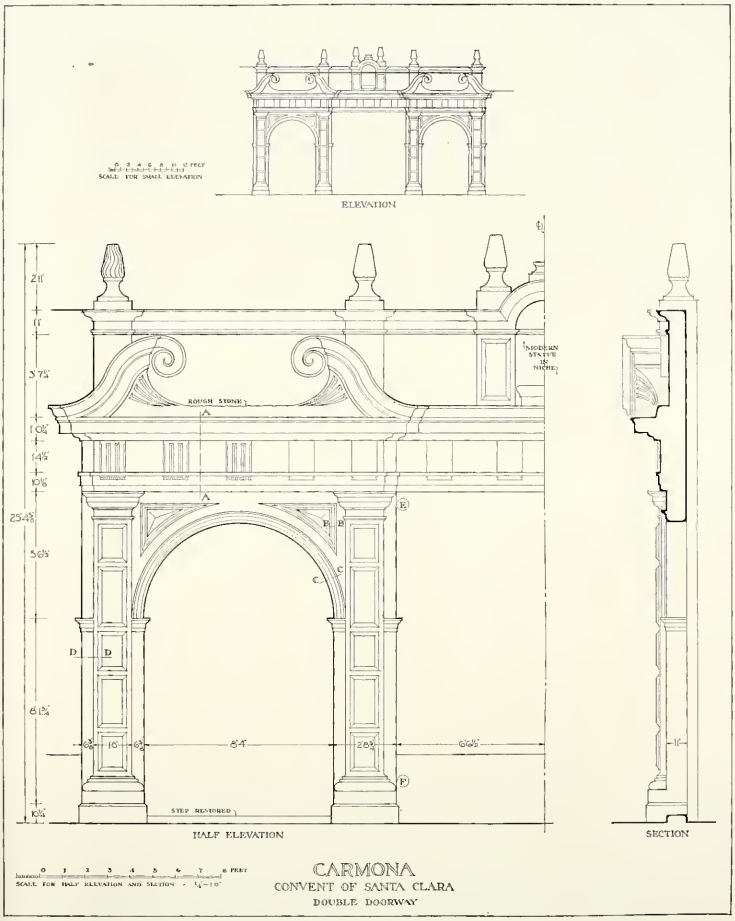
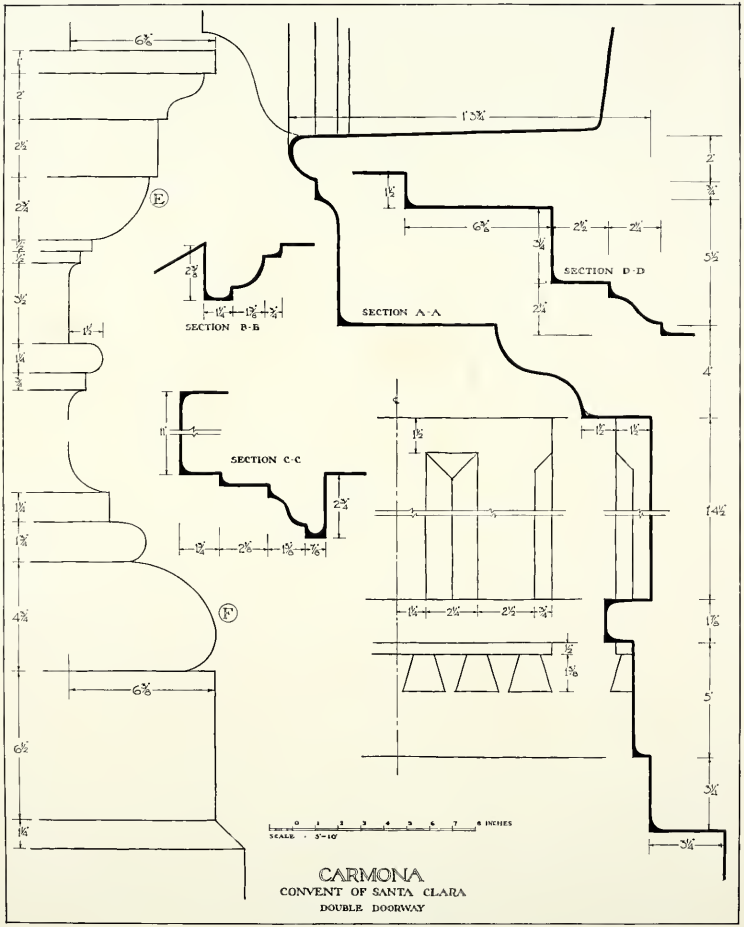
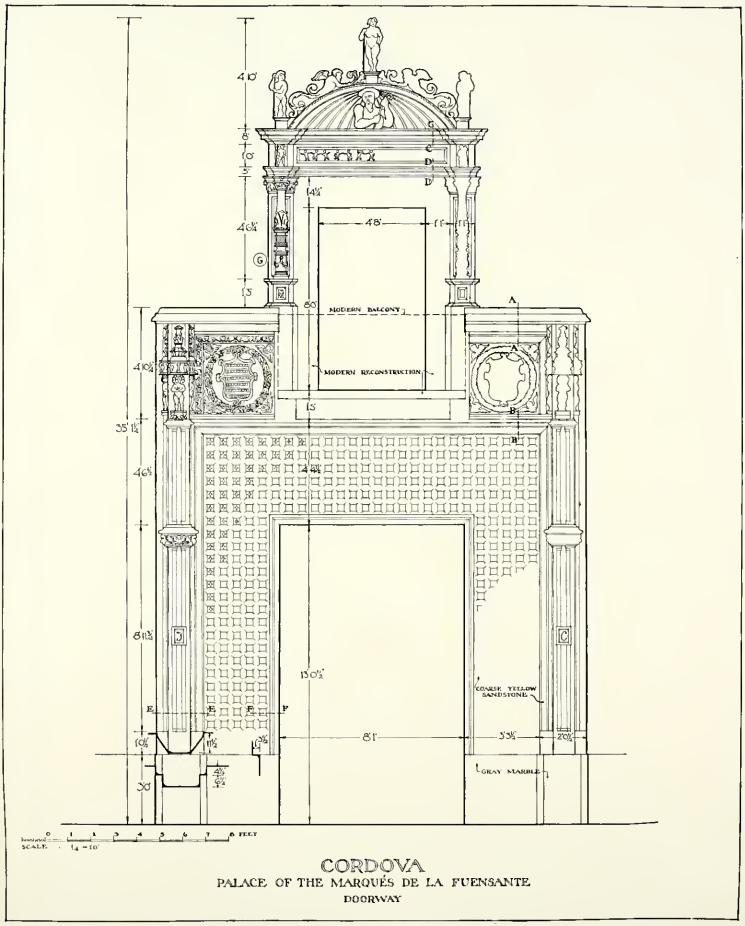

0 2 4 6 8 10 12 FEET
SCALE FOR SMALL ELEVATION
ELEVATION
21"
11"
37½"
10¼"
14½"
10⅛"
254⅜"
56⅝"
81¾"
10¼"
ROUGH STONE
MODERN STATUE IN NICHE
A
A
B
B
C
C
D
D
E
F
8¼"
16"
8¼"
54"
28½"
66½"
16"
STEP RESTORED
HALF ELEVATION
SECTION
0 1 2 3 4 5 6 7 8 FEET
SCALE FOR HALF ELEVATION AND SECTION - ¼"=1'0"
CARMONA
CONVENT OF SANTA CLARA
DOUBLE DOORWAY

PLATE 30



CARMONA
CONVENT OF SANTA CLARA
DOUBLE DOORWAY

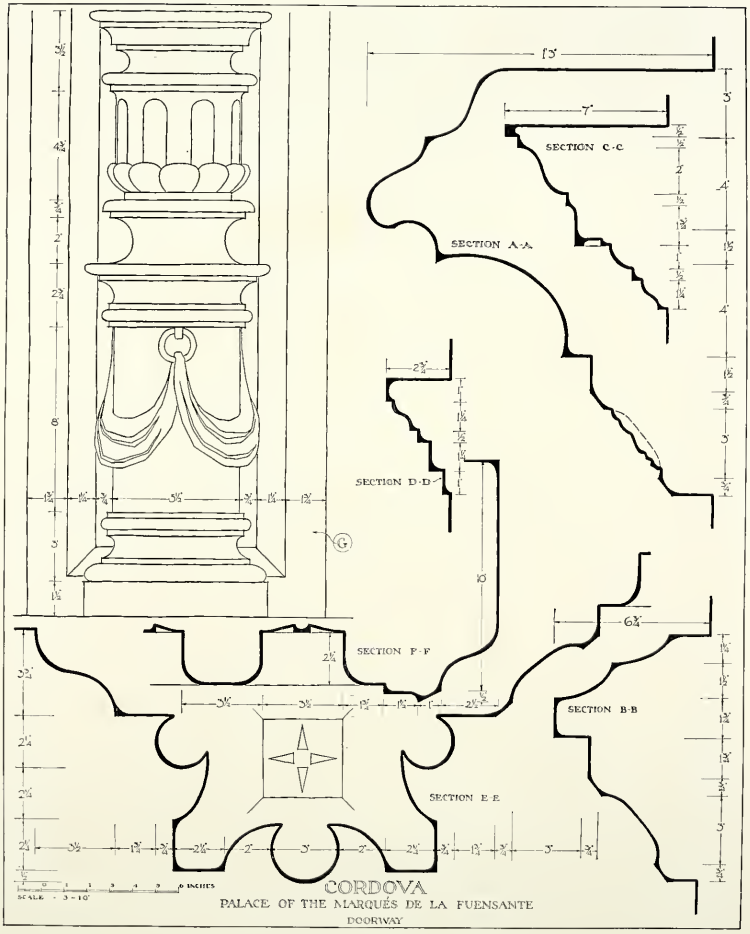


CORDOVA

PALACE OF THE MARQUÉS DE LA FUENSANTE

DOORWAY

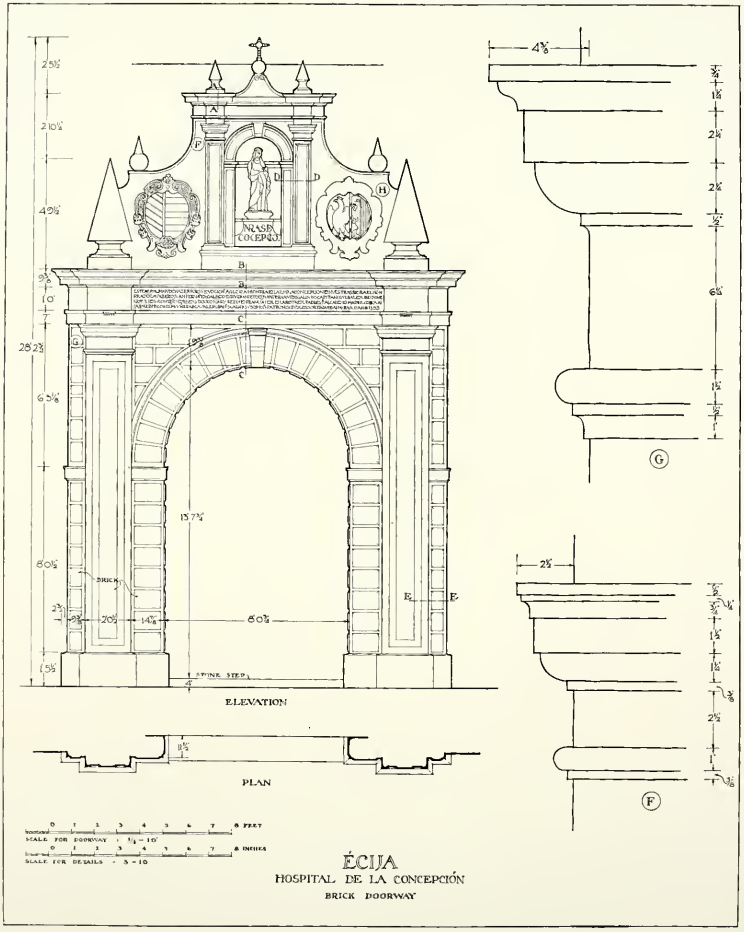
PLATE 32


SECTION A-A
SECTION B-B
SECTION C-C
SECTION D-D
SECTION E-E
SECTION F-F
SCALE - 3 = 10'
6 INCHES
CORDOVA
PALACE OF THE MARQUÉS DE LA FUENSANTE
DOORWAY

ÉCIJA
HOSPITAL DE LA CONCEPCIÓN
DOORWAY

ACCORDING TO THE INSCRIPTION, "THIS HOSPITAL WAS ORDERED TO BE BUILT, IN HIS DEVOTION, TO THE GLORY AND HONOR OF THE IMMACULATE CONCEPTION OF OUR LADY, BY THE HONORABLE CAVALIER JUAN FERNÁN DE GALINDO DE RIVERA, GRANDSON OF JUAN FERNAN DE GALINDO, CAPTAIN GENERAL OF KING HENRY AND IA MEMBERI OF HIS COUNCIL AND OF THOSE OF LOUIS AND CHARLES, KINGS OF FRANCE, AND OF THE ECCLESIASTICAL TRIBUNAL; MAYOR OF MADRID, CORDOVA, AND JAÉN. IT WAS CONSTRUCTED BY THE VERY HONORABLE CAVALIER DON PEDRO DE GALINDO, HIS NEPHEW, PATRON, AND SUCCESSOR IN HIS HOUSE . . . . . IN THE YEAR 1593".

PLATE 34


ELEVATION
PLAN
BRICK
STONE STEP
MASA CONCEPTO
SCALE FOR DOORWAY 1 1/4 = 1'0"
SCALE FOR DETAILS 3 = 1'0"
ÉCIJA
HOSPITAL DE LA CONCEPCIÓN
BRICK DOORWAY

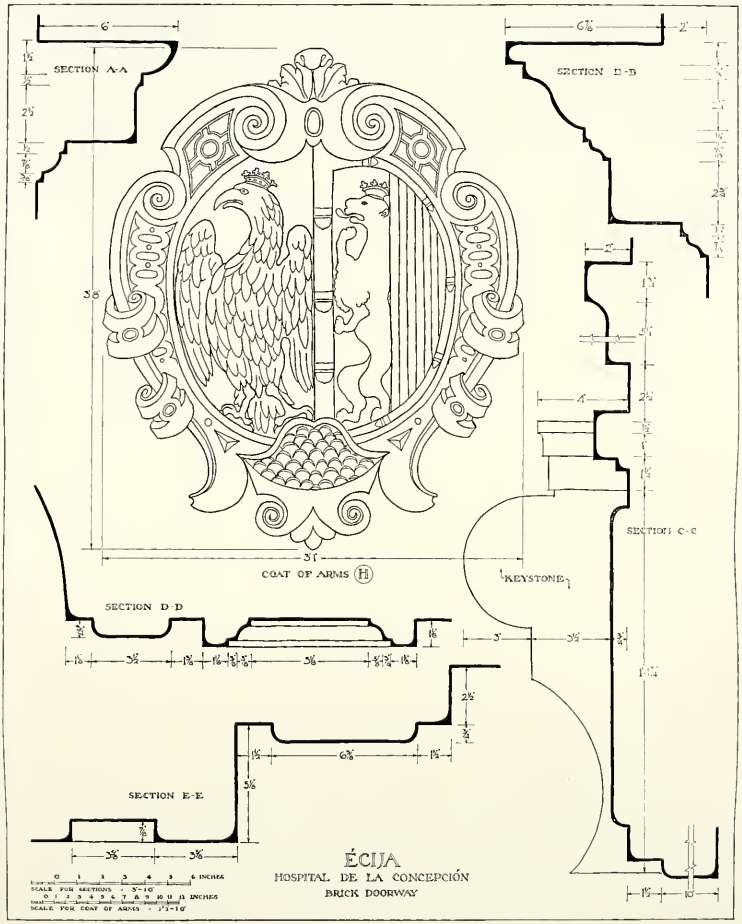
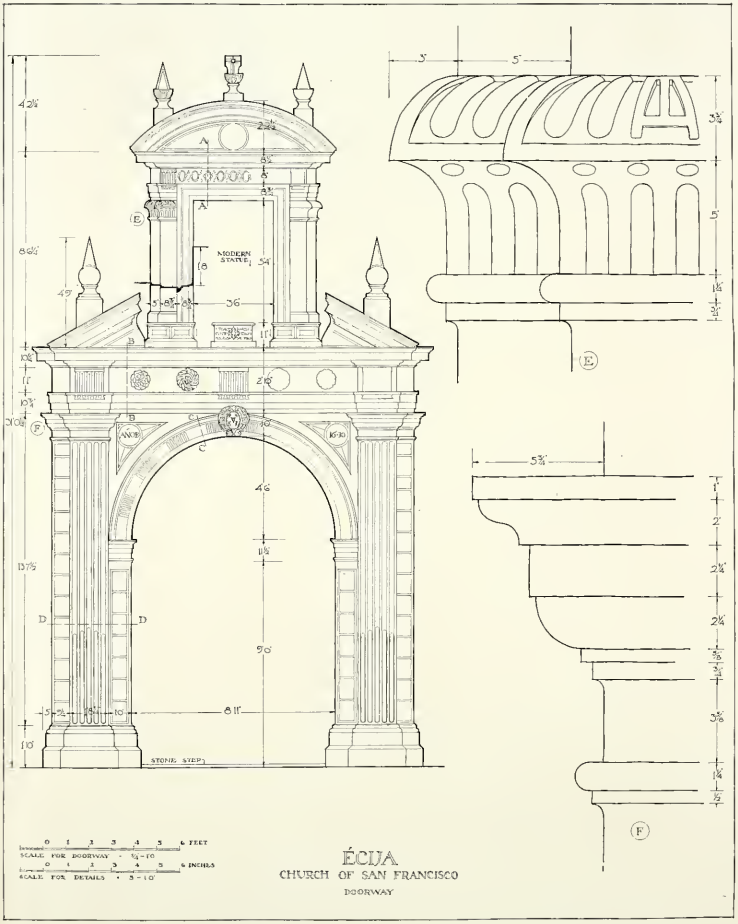

SECTION A-A
SECTION B-B
SECTION C-C
SECTION D-D
SECTION E-E
COAT OF ARMS (H)
KEYSTONE
ÉCIJA
HOSPITAL DE LA CONCEPCIÓN
BRICK DOORWAY
SCALE FOR SECTIONS - 3"=1'0"
SCALE FOR COAT OF ARMS - 1"=1'0"

PLATE 36

ÉCIJA
CHURCH OF SAN FRANCISCO
DOORWAY

THIS STONE DOORWAY, PAINTED TO IMITATE A REDDISH-YELLOW MARBLE, IS DATED 1630

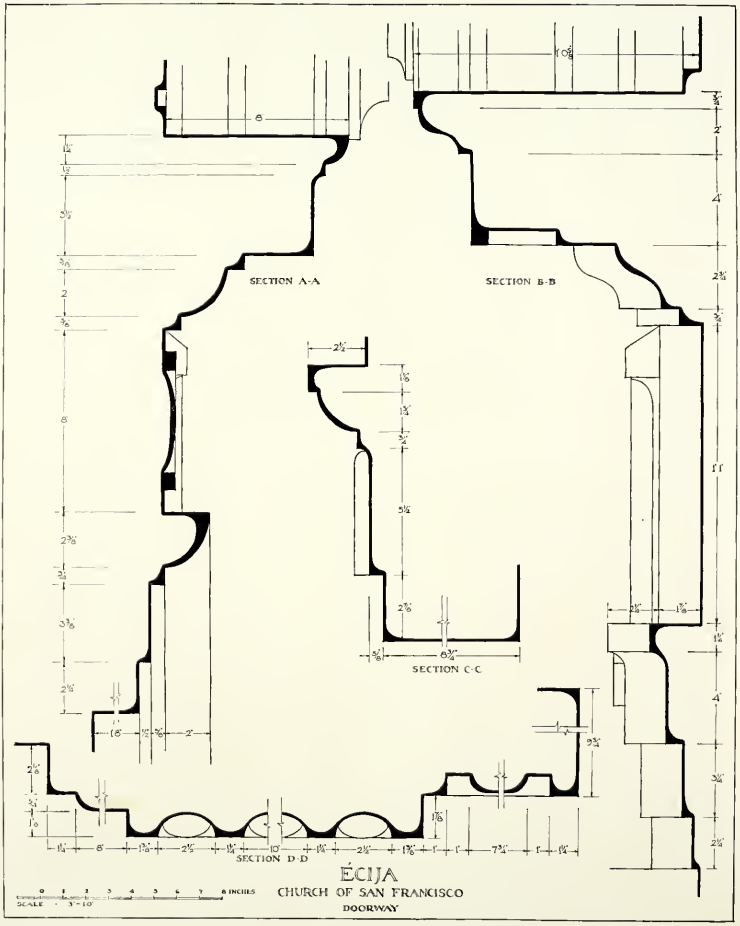


ÉCIJA

CHURCH OF SAN FRANCISCO

DOORWAY

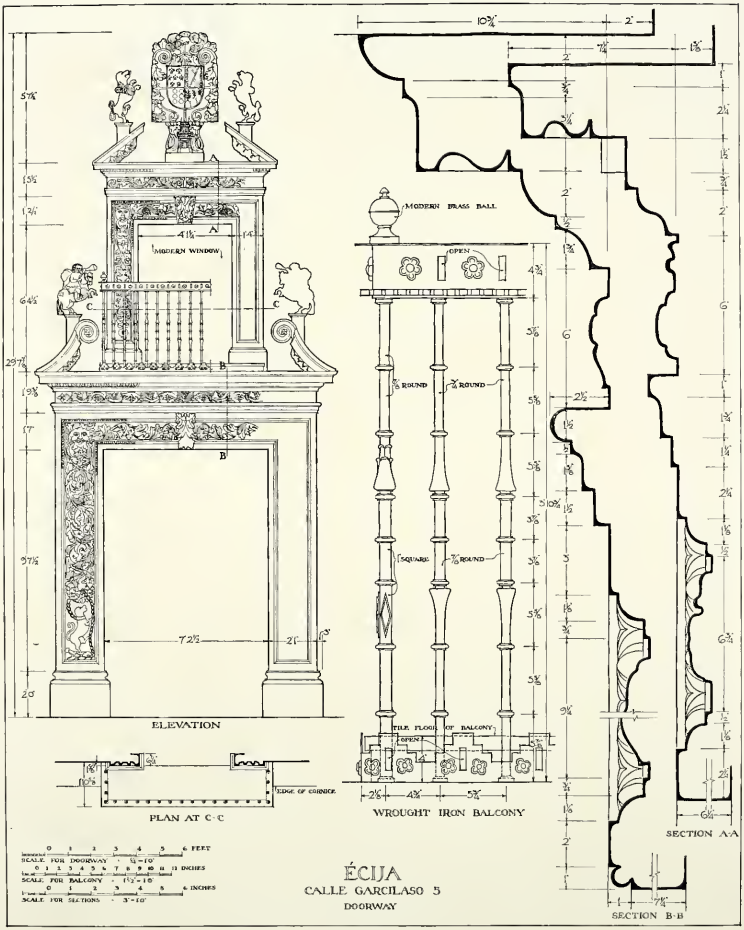
PLATE 38


SECTION A-A
SECTION B-B
SECTION C-C
SECTION D-D
ÉCIJA
CHURCH OF SAN FRANCISCO
DOORWAY
SCALE - 3"=10'
0 1 2 3 4 5 6 7 8 INCHES

ÉCIJA
CALLE GARCILASO 5
DOORWAY

THE HIGH NARROW PROPORTIONS AND THE ELABORATE CARVINGS ARE CHARACTERISTIC OF THIS INTERESTING LOCAL TYPE OF DOORWAY, WHICH IS PECULIAR TO ÉCIJA.

PLATE 40



ÉCIJA
CALLE GARCILASO 5
DOORWAY

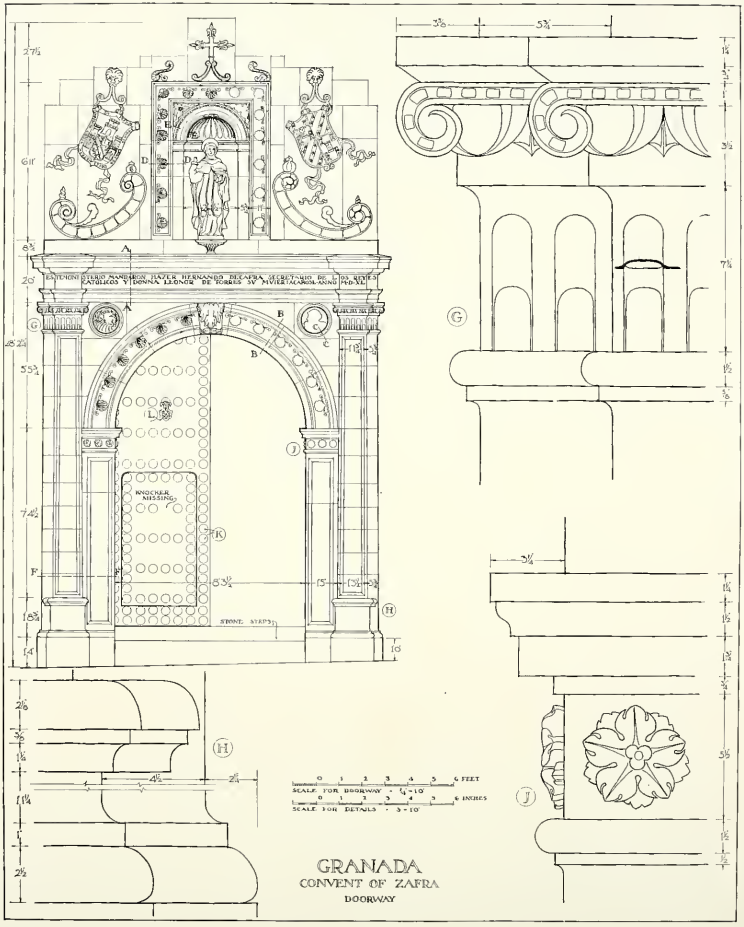
GRANADA
CONVENT OF ZAFRA
DOORWAY

THE INSCRIPTION READS: "THIS CONVENT WAS ORDERED BUILT BY HERNANDO DE ZAFRA, SECRETARY OF THE CATHOLIC KINGS, AND DONNA LEONOR DE TORRES, HIS WIFE. IT WAS COMPLETED IN THE YEAR 1540." THE MOLDINGS AND CARVING ARE UNUSUALLY REFINED. THE WOODEN DOORS ARE ORNAMENTED WITH FINE BRONZE NAIL-HEADS AND KNOCKERS.

JEREZ DE LA FRONTERA
PLAZA DE LA ENCARNACIÓN 3
DOORWAY

THE FLORID BROKEN MOLDINGS AROUND THE DOOR-OPENING ARE TYPICAL OF EIGHTEENTH CENTURY BAROQUE ARCHITECTURE IN THE PROVINCE OF CADIZ. THE DOORWAY BEARS THE DATE 1767.

PLATE 42


KNOCKER MISSING
STONE STEPS
SCALE FOR DOORWAY = 1/4"=1'0"
SCALE FOR DETAILS = 3/4"=1'0"
GRANADA
CONVENT OF ZAFRA
DOORWAY

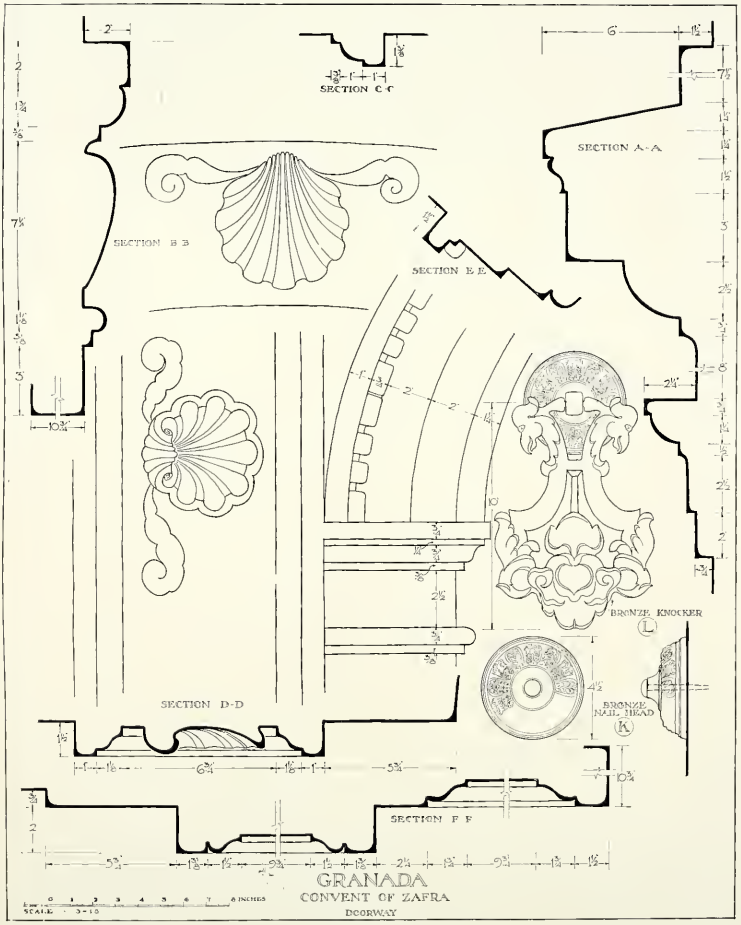
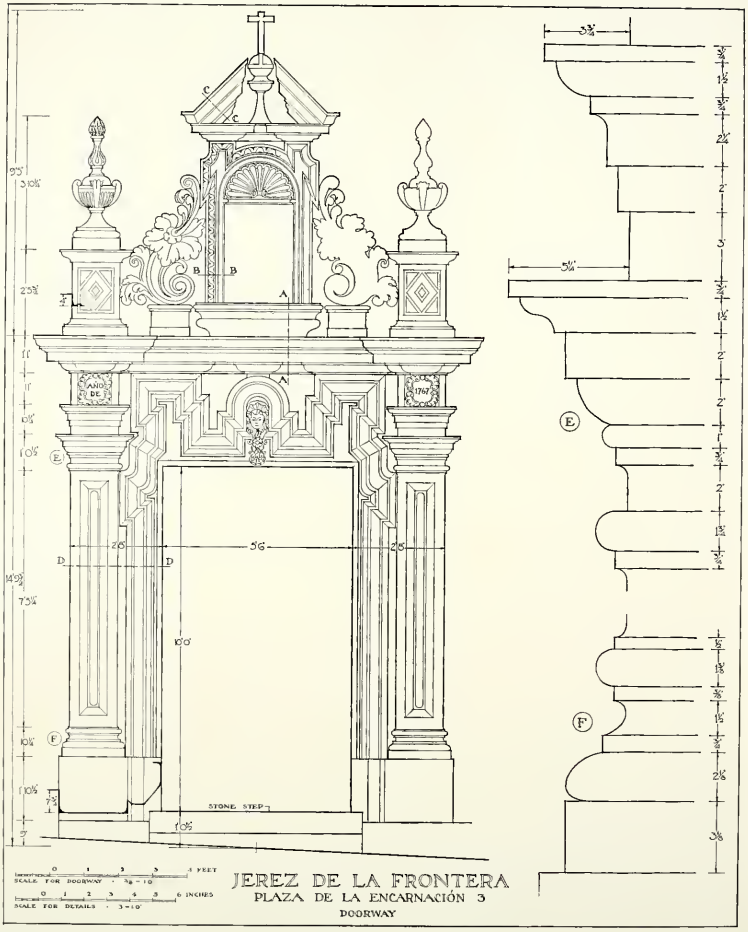
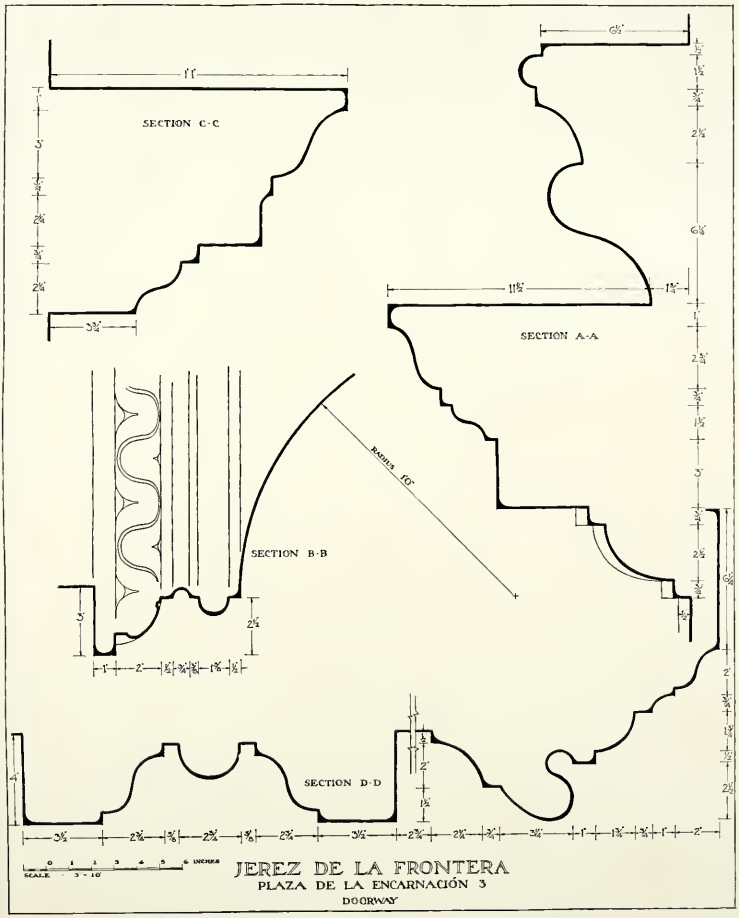

SECTION C-C
SECTION A-A
SECTION B-B
SECTION E-E
SECTION D-D
SECTION F-F
BRONZE KNOCKER
L
BRONZE NAIL HEAD
K
SCALE - 3-10
GRANADA
CONVENT OF ZAFRA
DOORWAY

PLATE 44


JEREZ DE LA FRONTERA
PLAZA DE LA ENCARNACIÓN 3
DOORWAY
SCALE FOR DOORWAY
SCALE FOR DETAILS
STONE STEP
AÑO DE
1767
4 FEET
6 INCHES

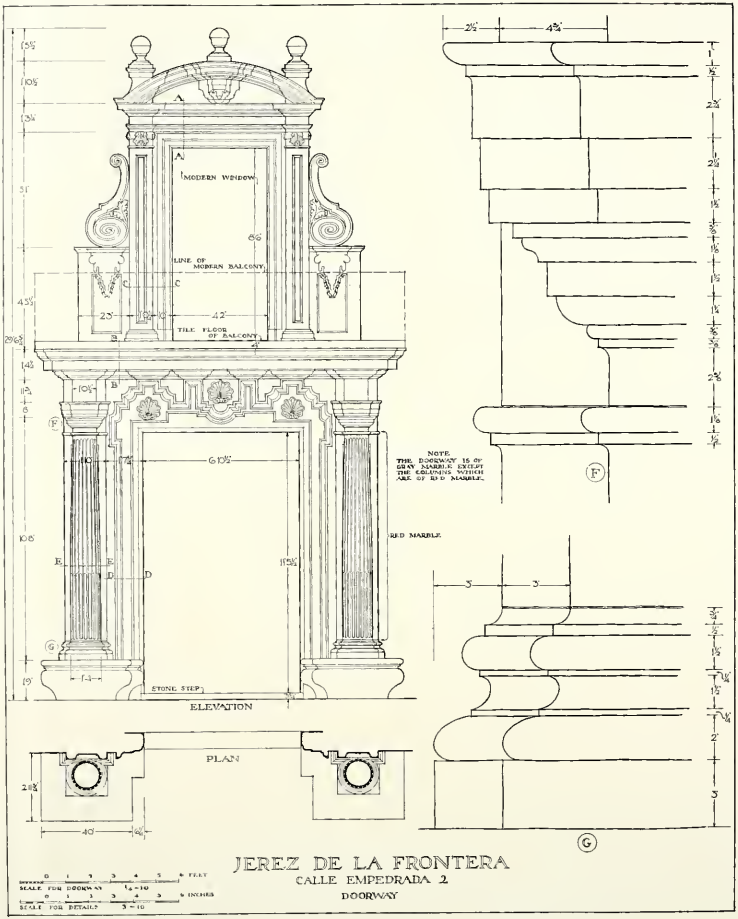


JEREZ DE LA FRONTERA
PLAZA DE LA ENCARNACIÓN 3
DOORWAY

PLATE 46

JEREZ DE LA FRONTERA
CALLE EMPEDRADA 2
DOORWAY

ANOTHER EXAMPLE OF A BAROQUE DOORWAY WITH CHARACTERISTIC BROKEN MOLDINGS. THE COLUMNS ARE OF RED MARBLE AND THE REST OF THE DOORWAY OF GRAY MARBLE. A SINGULARLY EFFECTIVE COMBINATION.

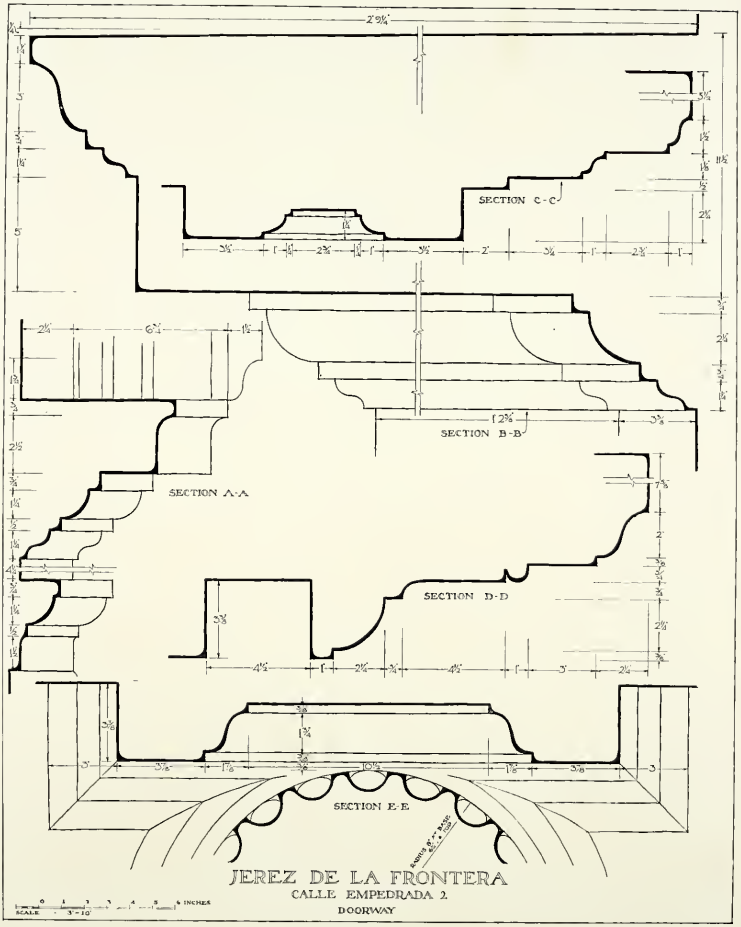


JEREZ DE LA FRONTERA

CALLE EMPEDRADA 2

DOORWAY

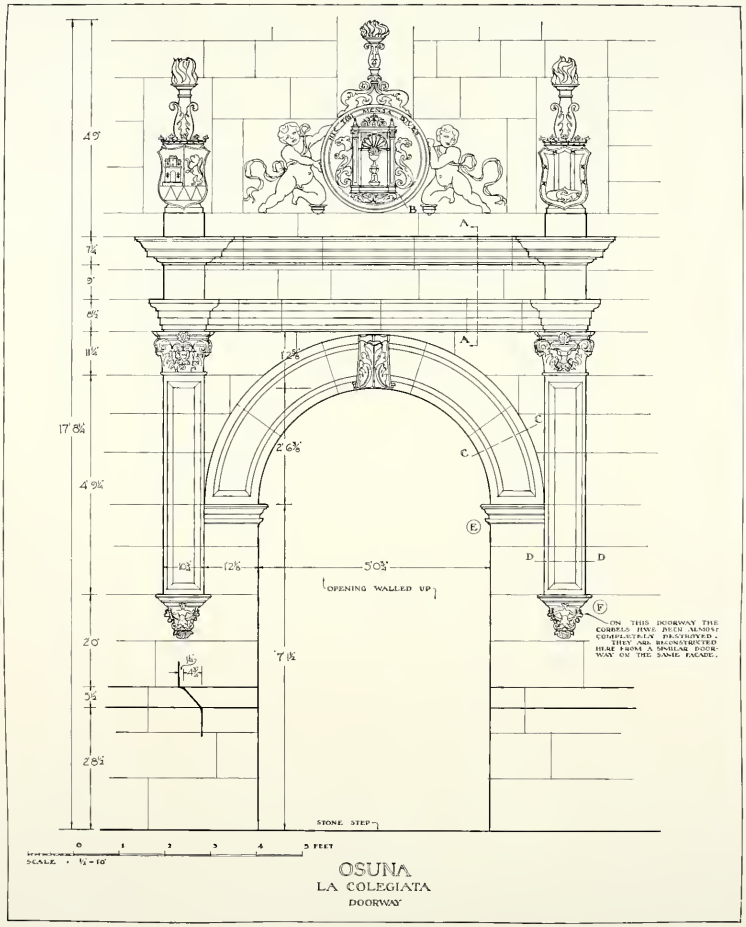
PLATE 48


SECTION C-C
SECTION B-B
SECTION A-A
SECTION D-D
SECTION E-E
JEREZ DE LA FRONTERA
CALLE EMPEDRADA 2.
DOORWAY
SCALE 3"=1'0"
6 INCHES

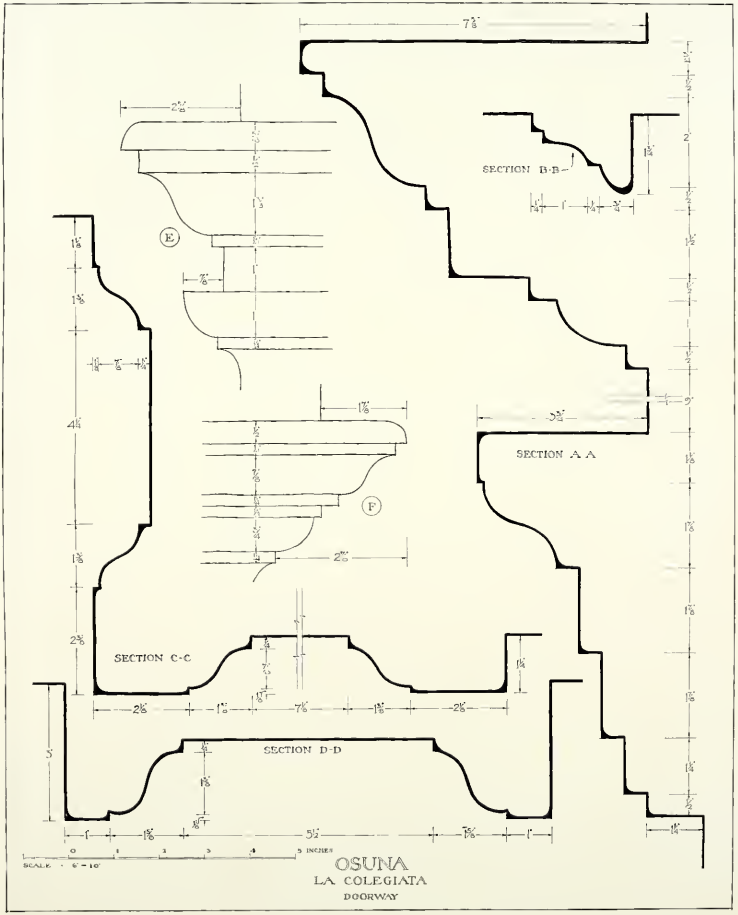
OSUNA
LA COLEGIATA
DOORWAY

THE COLLEGIATE CHURCH ON THE HILL BACK OF OSUNA WAS FOUNDED BY JUAN TELLEZ GIRON, FOURTH COUNT OF UREÑA, WHOSE ARMS APPEAR ABOVE THE CORNICE ON THE LEFT, THOSE OF HIS WIFE, DOÑA MARIA DE LA CUEVA, ARE ON THE RIGHT. VARIOUS DATES BETWEEN 1534 AND 1548 HAVE BEEN ASSIGNED TO THE CHURCH BY DIFFERENT AUTHORITIES. THIS DOORWAY IS ONE OF A PAIR ON THE WEST FRONT WHICH ORIGINALLY OPENED INTO THE SIDE AISLES OF THE CHURCH. THEY ARE NOW WALLED UP. THE CAPITALS AND ORNAMENT ARE CARVED WITH THE GREATEST REFINEMENT.

PLATE 50



OSUNA
LA COLEGIATA
DOORWAY

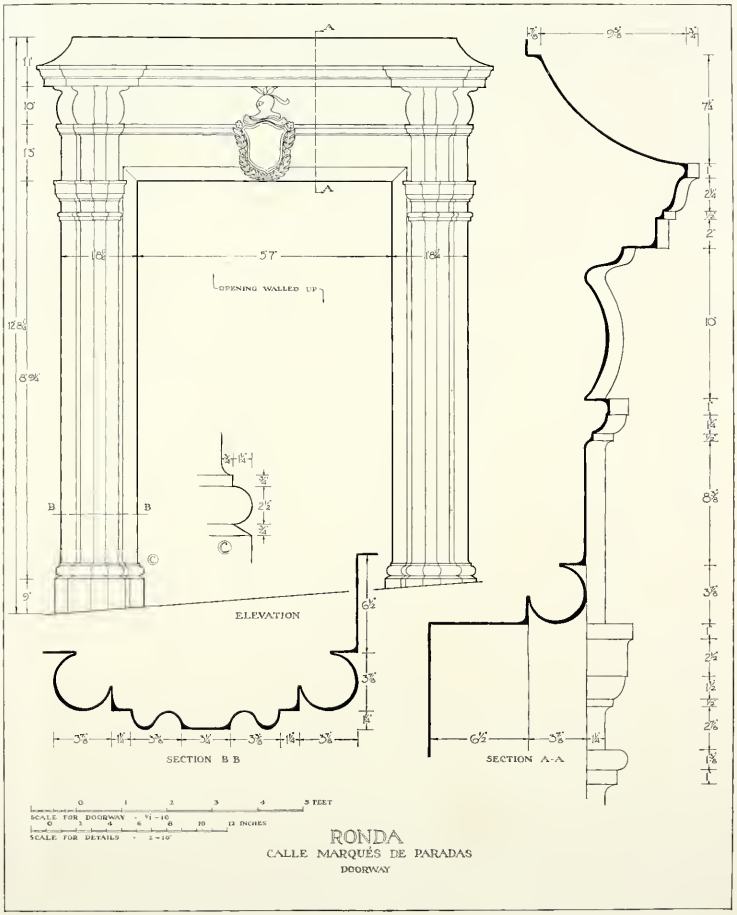


OSUNA
LA COLEGIATA
DOORWAY

PLATE 52

RONDA
CALLE MARQUÉS DE PARADAS
DOORWAY

A TRANSITIONAL DOORWAY IN WHICH THE MOLDINGS STILL RETAIN THEIR GOTHIC PROFILES.



RONDA

CALLE MARQUÉS DE PARADAS

DOORWAY

PLATE 54

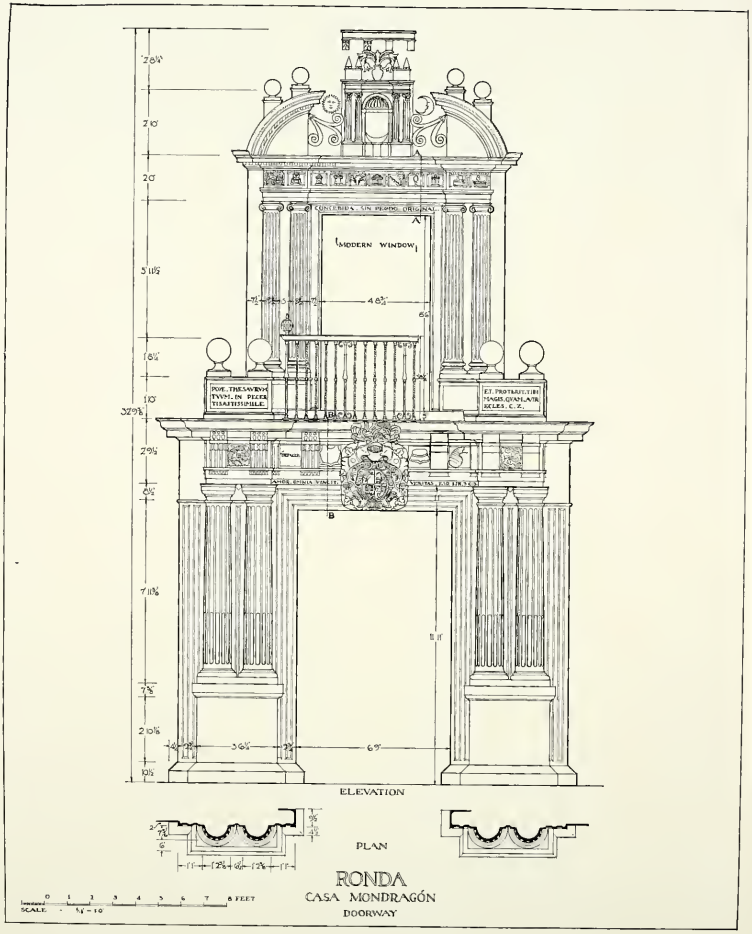
RONDA
CASA MONDRAGÓN
DOORWAY

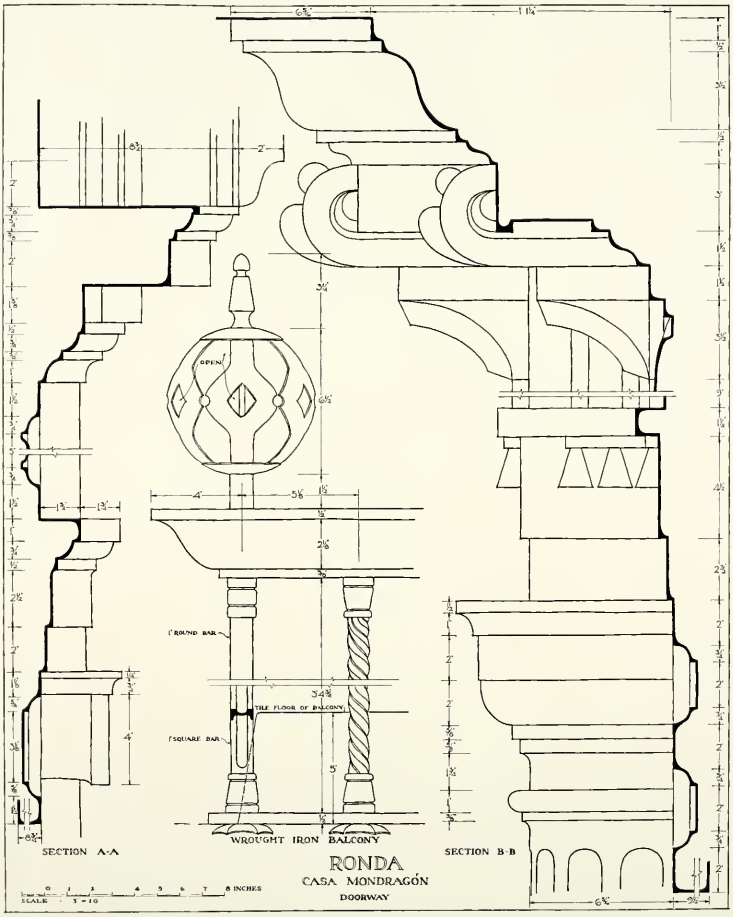
THIS MONUMENTAL TWO-STORY ENTRANCE IS THE ONLY DECORATIVE FEATURE IN AN OTHERWISE UNADORNED FAÇADE. ALTHOUGH THE DATE IS NO LONGER DECIPHERABLE, THERE CAN BE LITTLE DOUBT THAT THE DOORWAY WAS ERECTED BETWEEN 1570 AND 1600. THE COAT OF ARMS ILLUSTRATED ON PAGE 55 IS EVIDENCE THAT IT COULD NOT HAVE BEEN BUILT BEFORE 1569.

RONDA
CASA MONDRAGÓN
DOORWAY

IN JANUARY, 1569, CAPTAIN MELCHOR DE MONDRAGÓN SUPPRESSED A MOORISH UPRISING NEAR RONDA, CAPTURING THREE MOORS AND THEIR SILKEN BANNER. IN RECOGNITION OF THIS EXPLOIT, PHILIP II, IN A DECREE DATED DECEMBER 17, 1569, GRANTED HIM THE RIGHT TO ADD TO HIS ARMS A MAILED HAND HOLDING A BANNER, AND THREE MOORS' HEADS.

PLATE 56


MODERN WINDOW
ELEVATION
PLAN
RONDA
CASA MONDRAGÓN
DOORWAY
SCALE - 1/4 = 1'0
0 1 2 3 4 5 6 7 8 FEET


OPEN
1" ROUND BAR
TILE FLOOR OF BALCONY
1" SQUARE BAR
SECTION A-A
WROUGHT IRON BALCONY
SECTION B-B
RONDA
CASA MONDRAGÓN
DOORWAY
SCALE 3 = 10
0 1 2 3 4 5 6 7 8 INCHES

ÚBEDA
CALLE DEL CONDESTABLE DAVALOS 17
DOORWAY

THE LOW WIDE ARCH AND CURIOUSLY FLUTED COLUMNS ARE CHARACTERISTIC OF DOORWAYS IN THE DISTRICT AROUND ÚBEDA. THIS FRAGMENT IS ALL THAT REMAINS OF A FAÇADE WHICH WAS ORIGINALLY TWO OR THREE STORIES HIGH.

ÚBEDA
CALLE HERNAN CRESPO 3
DOORWAY AND REJA

THE DOORWAY BEARS THE DATE 1694. THE WROUGHT IRON REJA OR WINDOW GRILLE, WHICH FORMS AN INTEGRAL PART OF THE COMPOSITION, IS A CHARMING EXAMPLE OF THE DOMESTIC IRONWORK OF THE PERIOD.

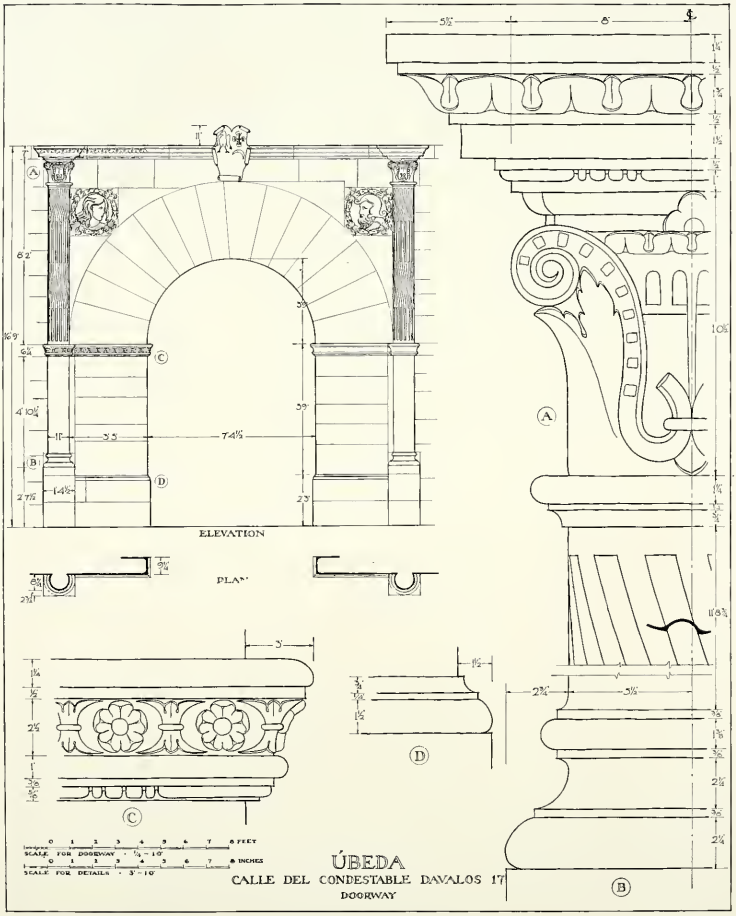
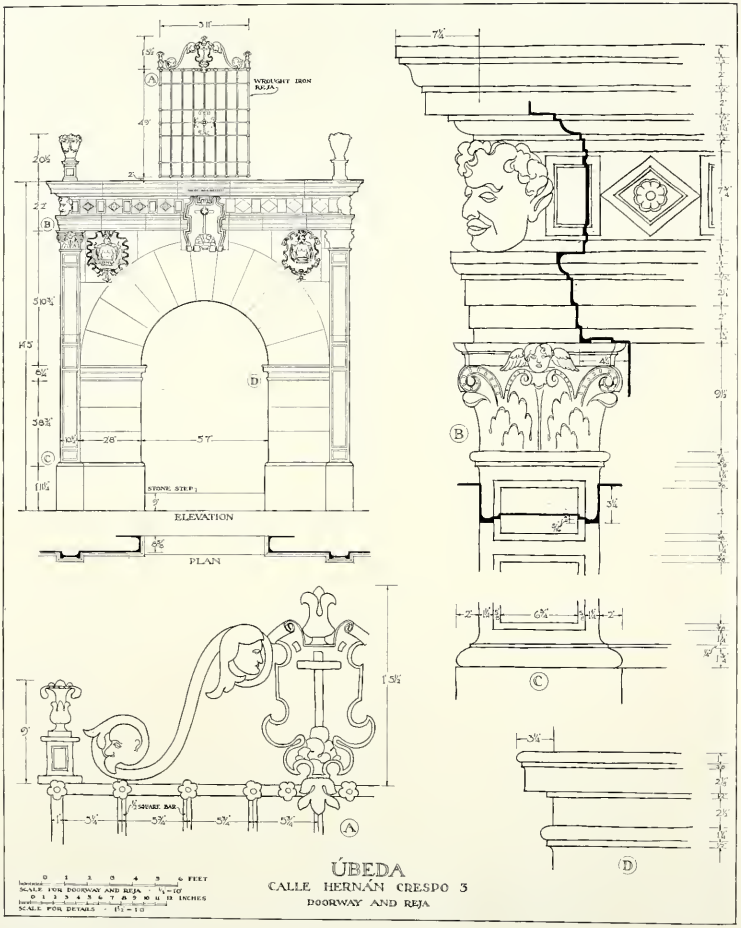
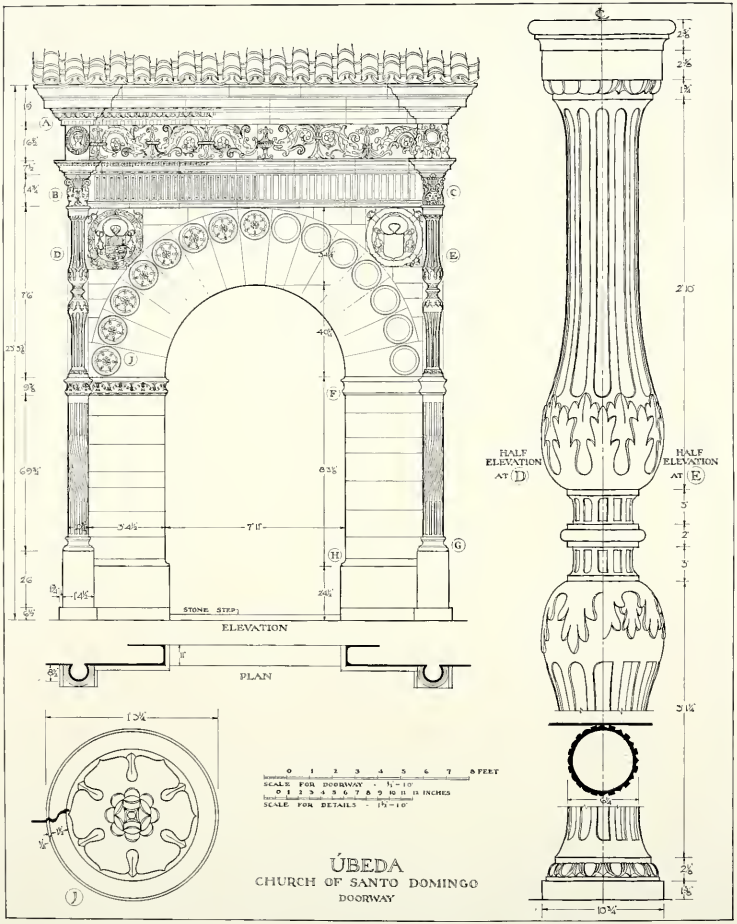

ELEVATION
PLAN
SCALE FOR DOORWAY - 1/4 - 1'0"
SCALE FOR DETAILS - 3'-1'0"
ÚBEDA
CALLE DEL CONDESTABLE DAVALOS 17
DOORWAY

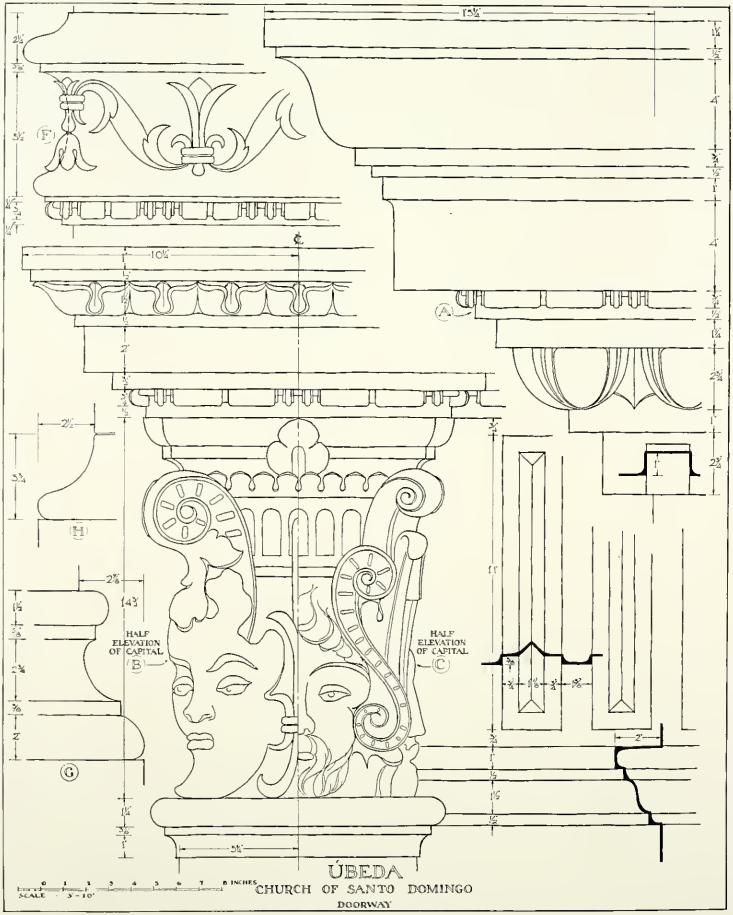
PLATE 60


WROUGHT IRON REJA
ELEVATION
PLAN
STONE STEP
SQUARE BAR
ÚBEDA
CALLE HERNÁN CRESPO 3
DOORWAY AND REJA
SCALE FOR DOORWAY AND REJA - 1/4" = 1'0"
SCALE FOR DETAILS - 1½" = 1'0"

ÚBEDA
CHURCH OF SANTO DOMINGO
DOORWAY

PLATE 62


ELEVATION
PLAN
STONE STEP
HALF ELEVATION AT D
HALF ELEVATION AT E
SCALE FOR DOORWAY - 1/4" = 1'-0"
SCALE FOR DETAILS - 1 1/2" = 1'-0"
ÚBEDA
CHURCH OF SANTO DOMINGO
DOORWAY



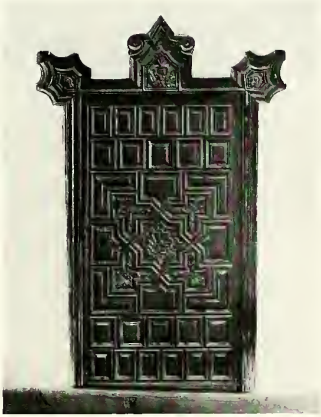
ÚBEDA

CHURCH OF SANTO DOMINGO

DOORWAY

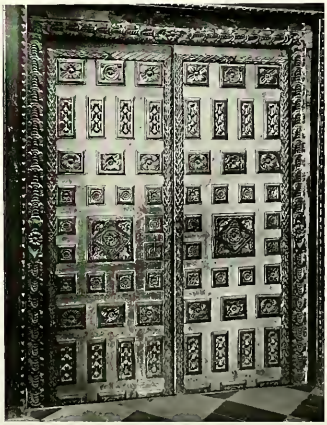
PLATE 64

ÉCIJA
PALACE OF THE MARQUÉS DE PEÑAFLOR
WOOD DOOR
EARLY EIGHTEENTH CENTURY

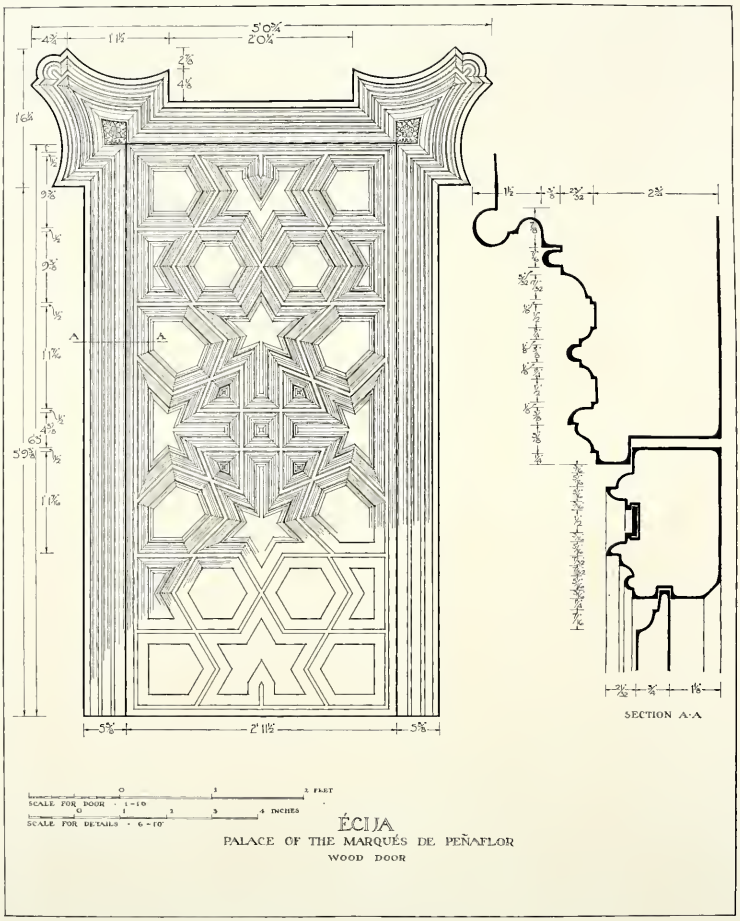


ÉCIJA
CALLE SERRANO CARMONA 6
WOOD DOOR
EIGHTEENTH CENTURY

ÉCIJA
CALLE CÁNOVAS DEL CASTILLO 14
WOOD DOOR



RONDA
CHURCH OF SANTA CECILIA
WOOD DOOR
THE RAILS AND STILES ARE PAINTED ROBINS' EGG BLUE; THE MOLDINGS AND PANELS ARE GOLD PICKED OUT WITH BLACK.

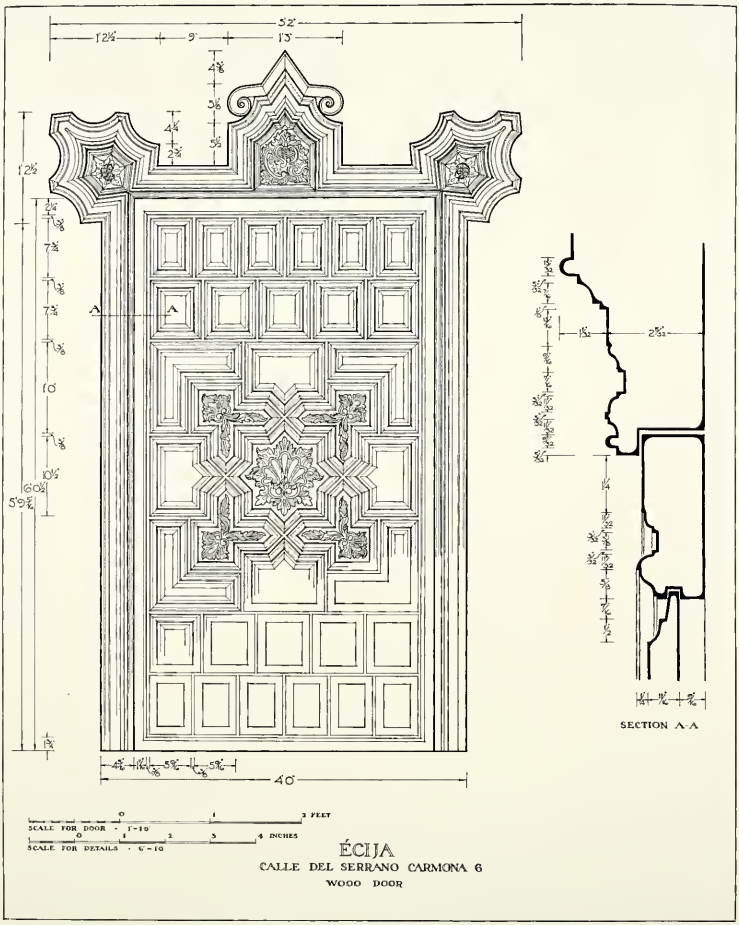


ÉCIJA

PALACE OF THE MARQUÉS DE PEÑAFLOR

WOOD DOOR

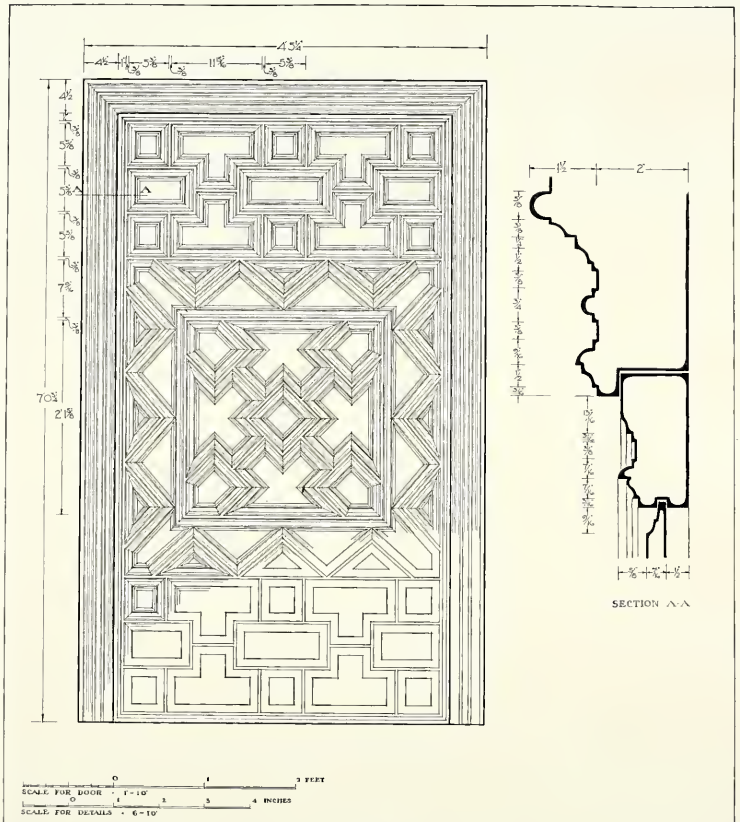
PLATE 66



ÉCIJA

CALLE DEL SERRANO CARMONA 6

WOOD DOOR

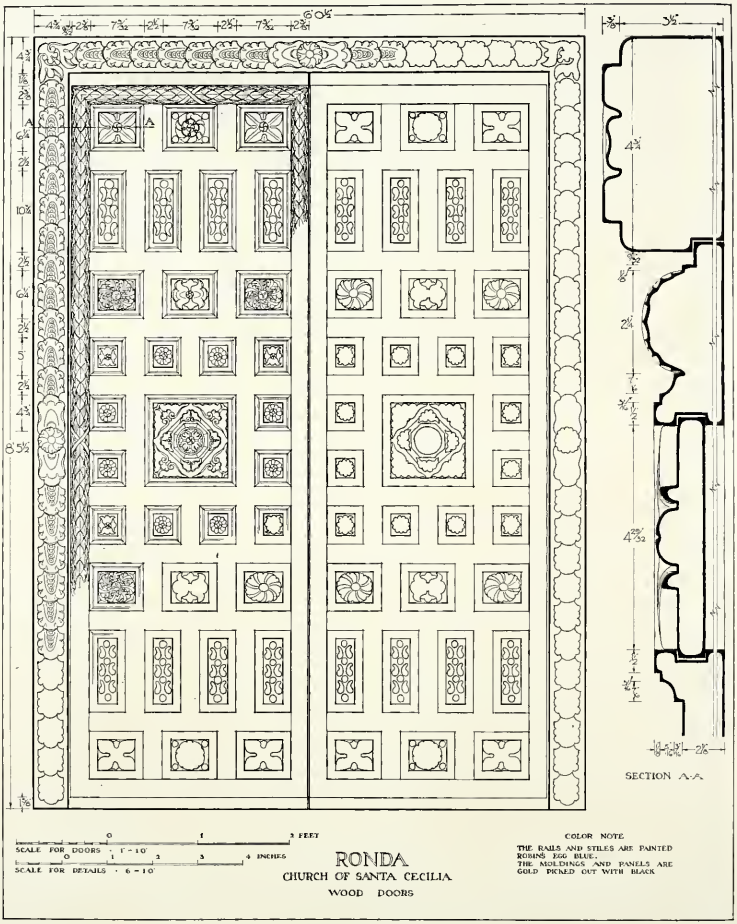


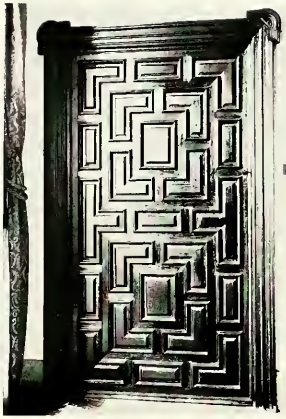
ÉCIJA

CALLE CÁNOVAS DEL CASTILLO 14

WOOD DOOR

PLATE 68

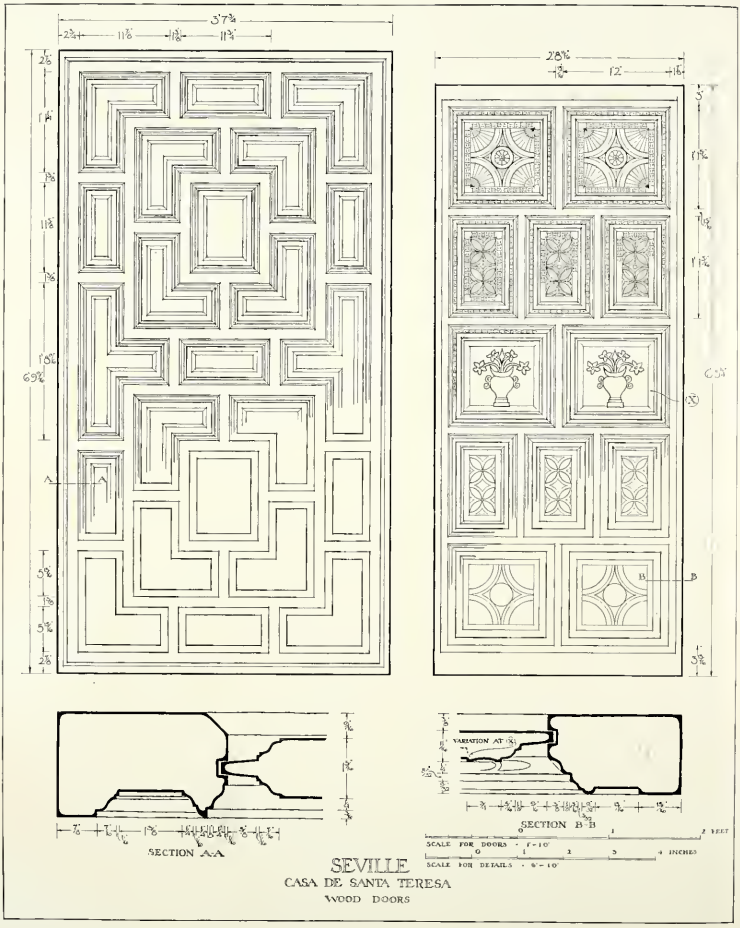

SECTION A-A
SCALE FOR DOORS : 1" = 1'0"
SCALE FOR DETAILS : 6" = 1'0"
0 1 2 3 FEET
0 1 2 3 4 INCHES
RONDA
CHURCH OF SANTA CECILIA
WOOD DOORS
COLOR NOTE
THE RAILS AND STILES ARE PAINTED ROBINS EGG BLUE.
THE MOULDINGS AND PANELS ARE GOLD PICKED OUT WITH BLACK



SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

THESE DOORS, AS WELL AS THE OTHER EXAMPLES FROM THE SAME HOUSE WHICH ARE PRESENTED ON SUCCEEDING PAGES, WERE COLLECTED IN VARIOUS PARTS OF THE PROVINCES OF SEVILLE AND CÁDIZ AND INSTALLED IN THE CASA DE SANTA TERESA—SO CALLED BECAUSE OF THE TRADITION THAT SANTA TERESA LIVED THERE DURING HER SOJOURN IN SEVILLE IN 1575-1576—BY THE PRESENT OWNER, SR. D. ARMANDO DE SOTO. THE DOORS, EXCEPT FOR ONE EARLIER EXAMPLE, DATE FROM THE SIXTEENTH CENTURY. IN MOST CASES THE RAILS AND STILES ARE OF PINE AND THE PANELS OF CEDAR. THE FRAMES, WITH TWO EXCEPTIONS WHICH WILL BE NOTED, ARE MODERN, AS ARE ALSO THE HINGES, BOLTS, AND OTHER METALWORK.

PLATE 70



SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

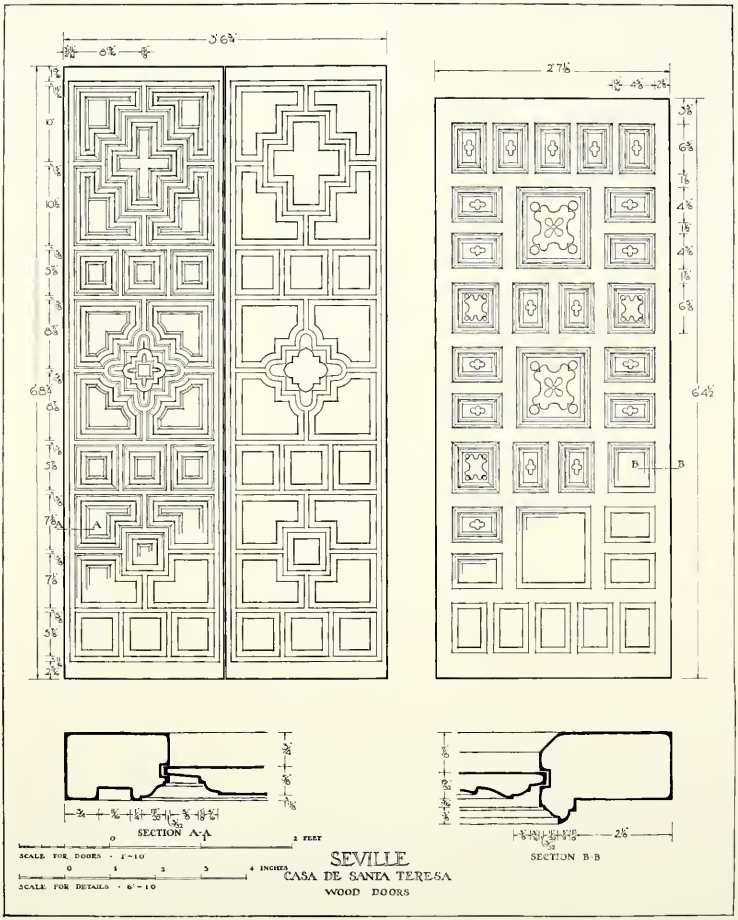
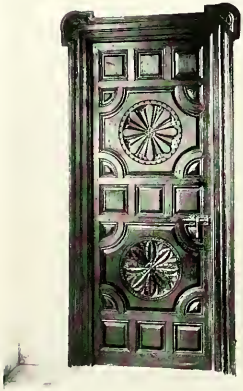
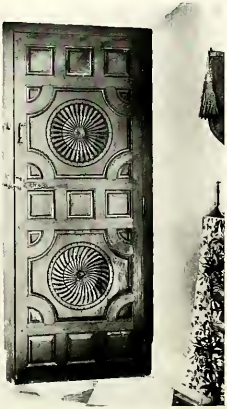

SECTION A-A
SECTION B-B
SCALE FOR DOORS · 1" = 1'0"
SCALE FOR DETAILS · 6" = 1'0"
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

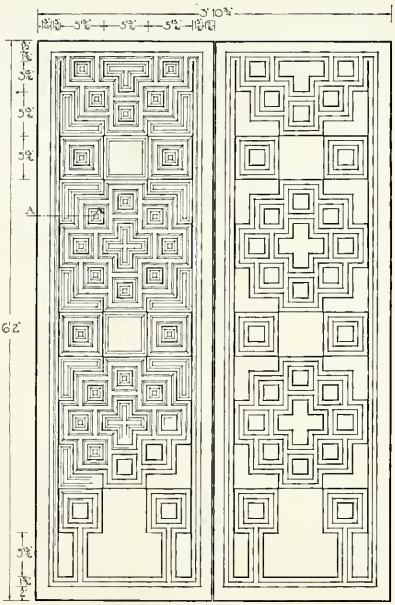
PLATE 72

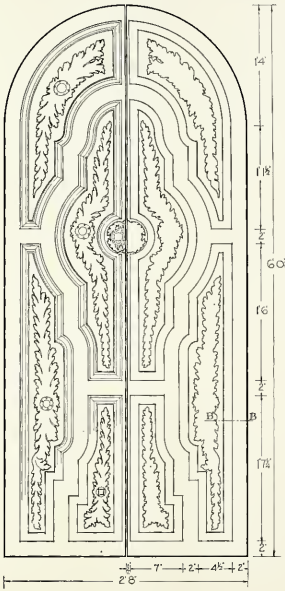


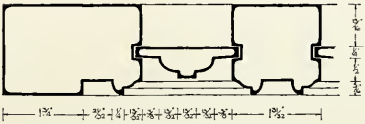


SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

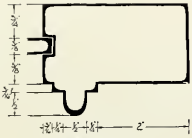
THE FRONT AND BACK OF THE SAME DOOR ARE ILLUSTRATED IN THE TWO LOWER PHOTOGRAPHS.







SECTION A-A



SECTION B-B

SCALE FOR DOORS : 1" = 1'0" (0, 1, 2 FEET)

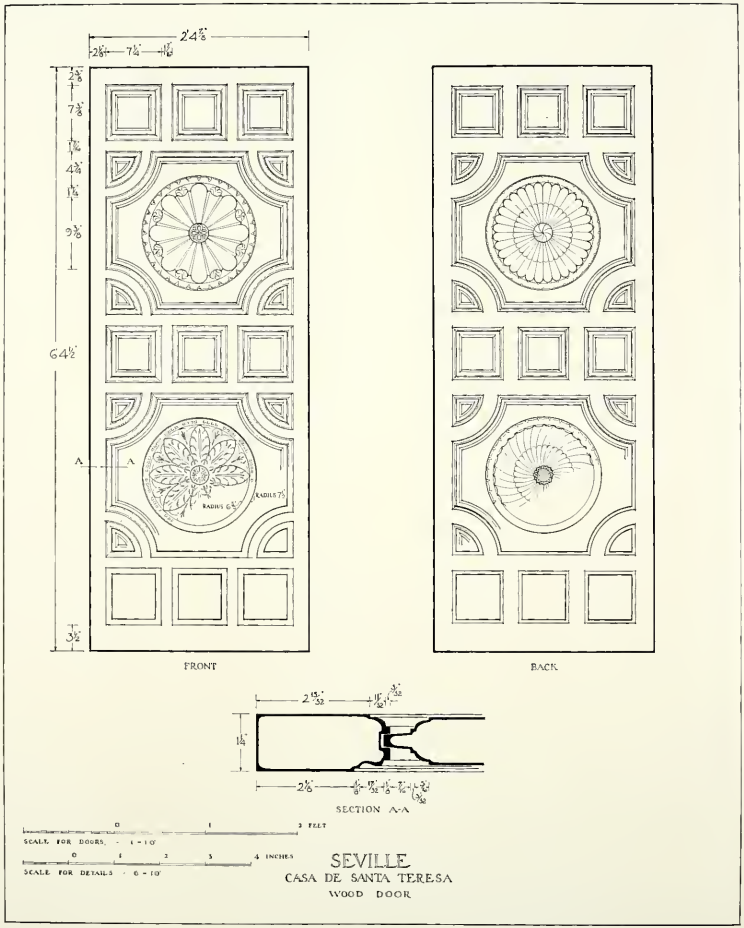
SCALE FOR DETAILS : 6" = 1'0" (0, 1, 2, 3, 4 INCHES)

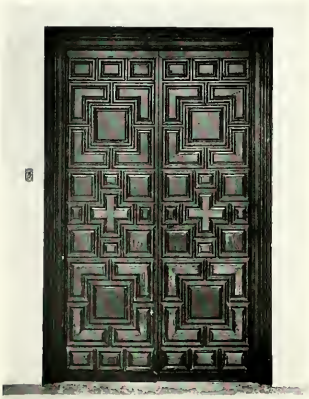
SEVILLE

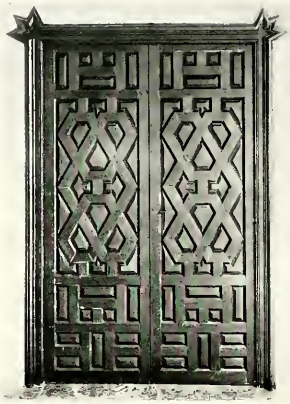
CASA DE SANTA TERESA

WOOD DOORS

PLATE 74

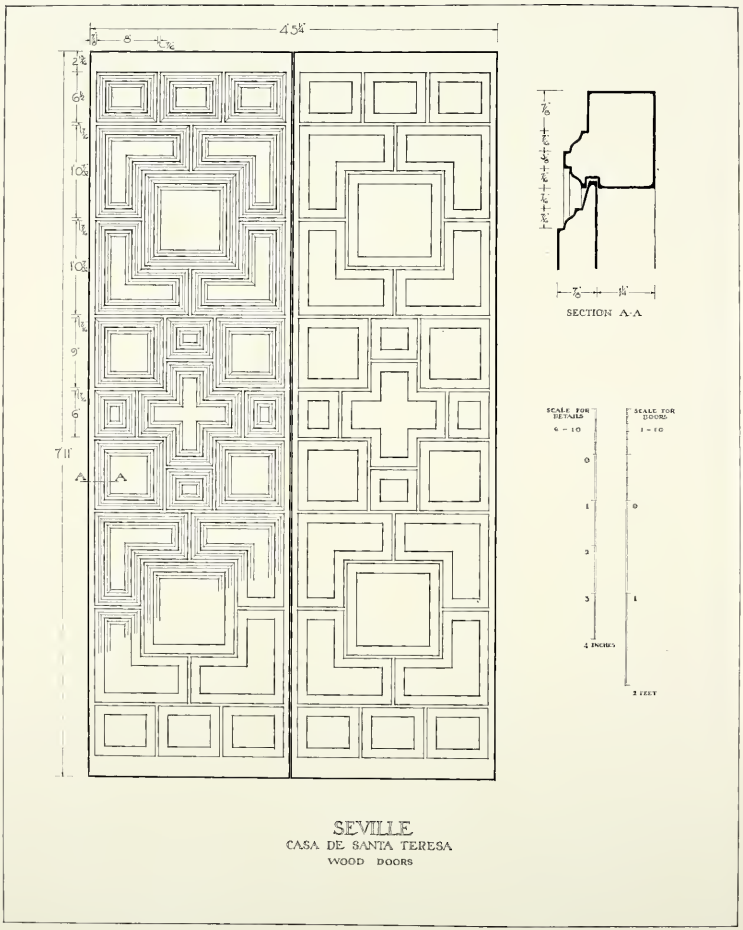

2'4⅞"
64½"
A
A
RADIUS 6¾"
RADIUS 7¾"
FRONT
BACK
SECTION A-A
SCALE FOR DOORS - 1 = 1'0"
SCALE FOR DETAILS - 6 = 1'0"
SEVILLE
CASA DE SANTA TERESA
WOOD DOOR



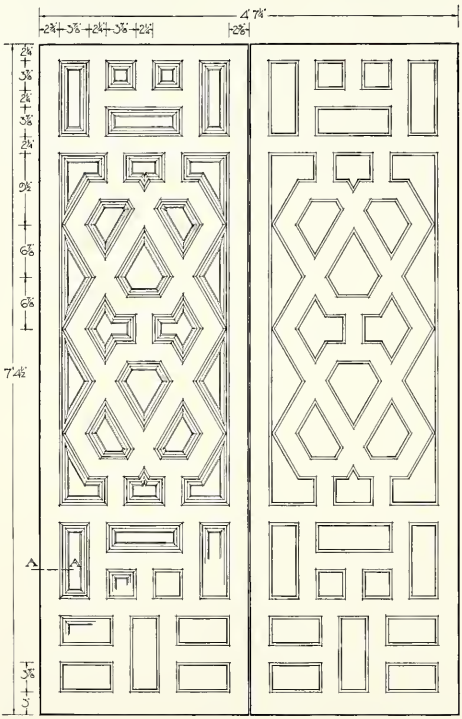


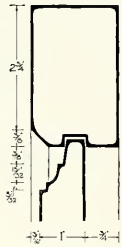
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

PLATE 76

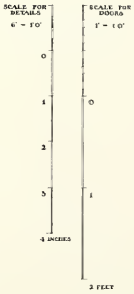


SEVILLE
CASA DE SANTA TERESA
WOOD DOORS





SECTION A-A

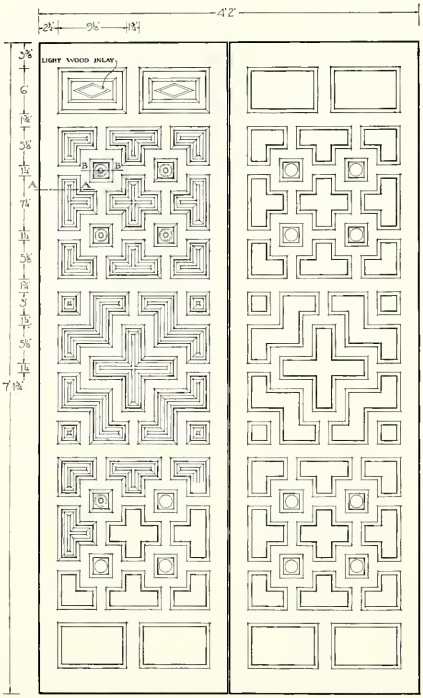


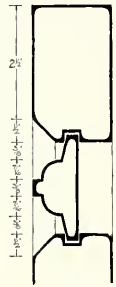
SEVILLE

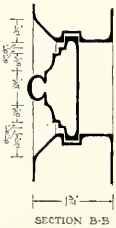
CASA DE SANTA TERESA

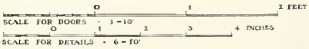
WOOD DOORS

PLATE 78









SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

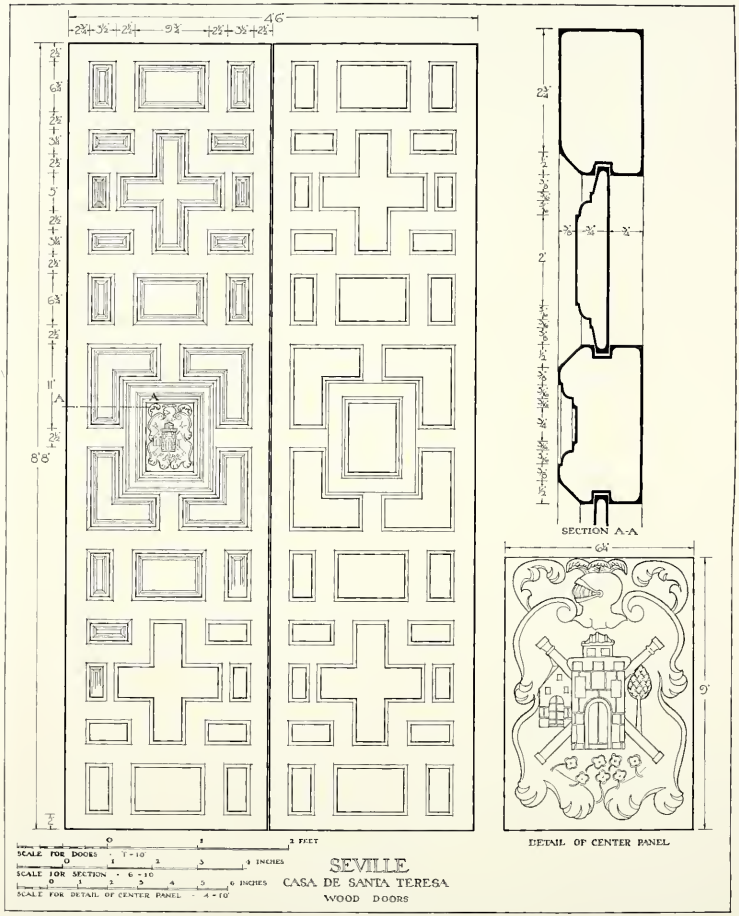
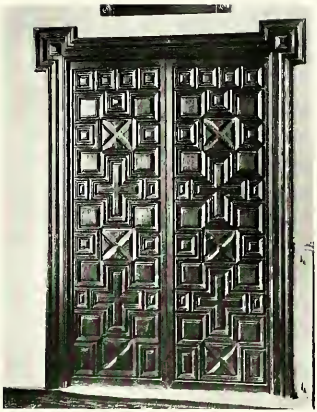
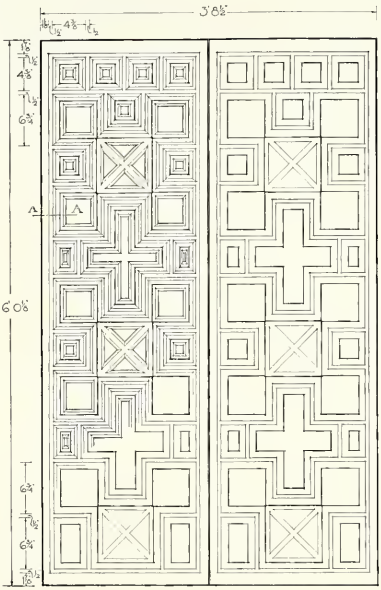
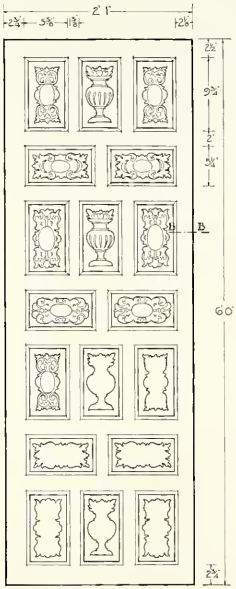

4'6"
8'8"
A
SECTION A-A
DETAIL OF CENTER PANEL
SCALE FOR DOORS - 1" = 1'0"
SCALE FOR SECTION - 6 = 1'0"
SCALE FOR DETAIL OF CENTER PANEL - 4 = 1'0"
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

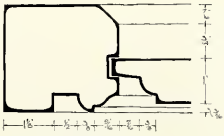
PLATE 80



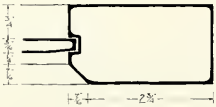
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS







SECTION A-A



SECTION B-B

SCALE FOR DOORS · 1 = 10 · 0 1 2 FEET

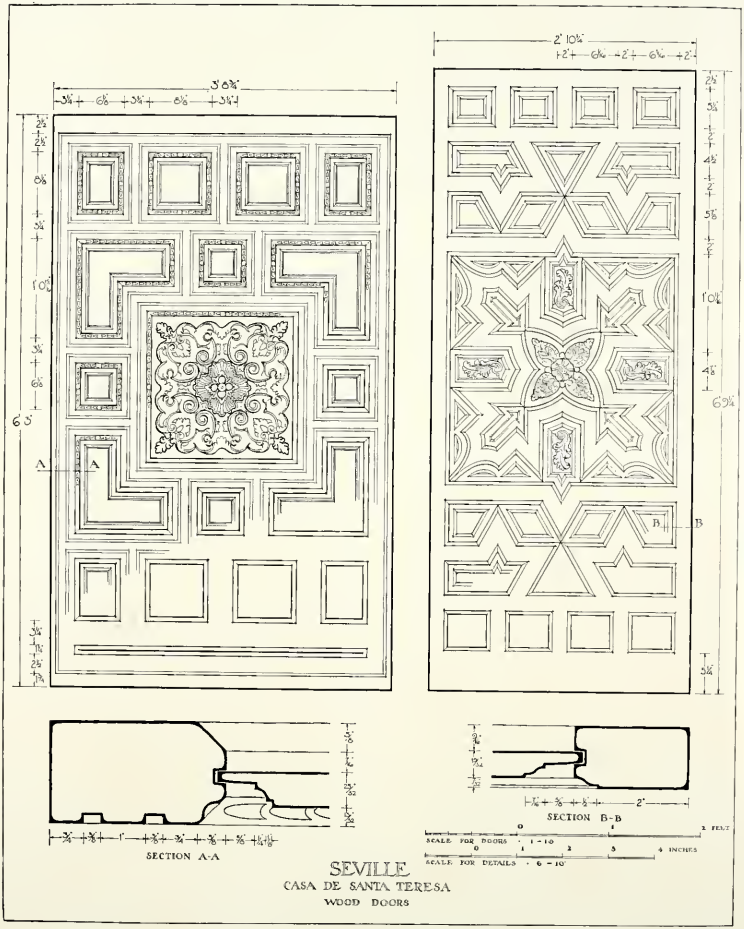
SCALE FOR DETAILS · 6 = 10' · 0 1 2 3 4 INCHES

SEVILLE

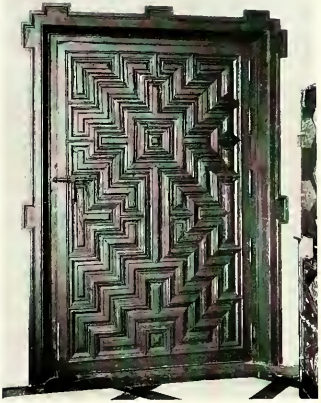
CASA DE SANTA TERESA

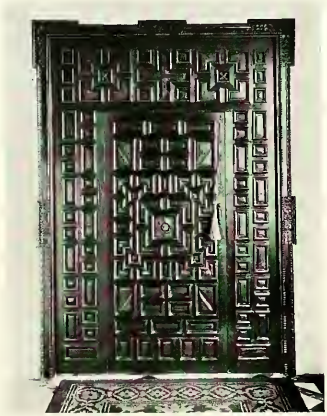
WOOD DOORS

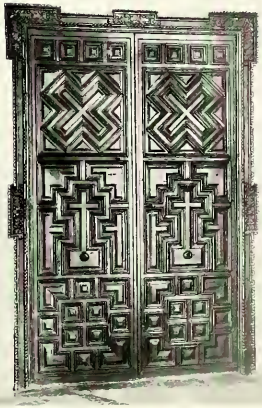
PLATE 82



SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

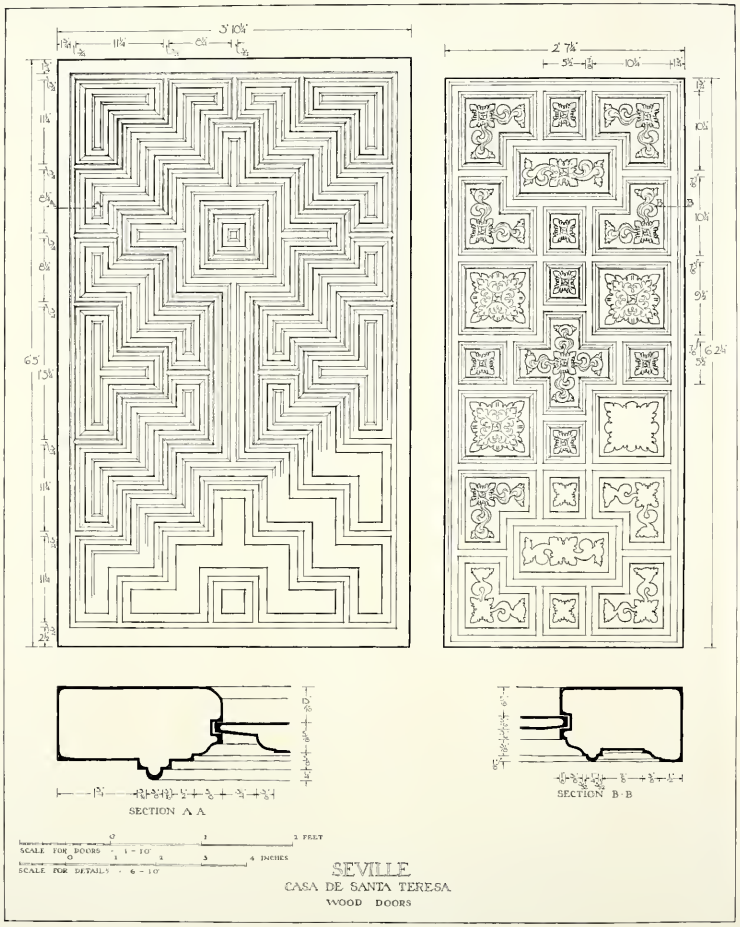


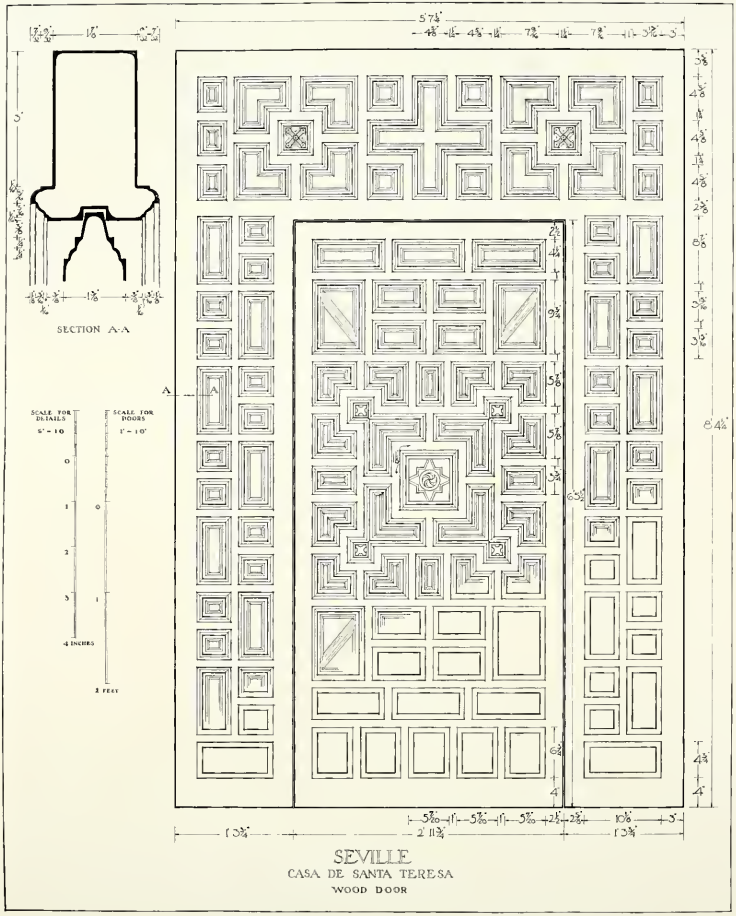




SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

PLATE 84


SECTION A A
SECTION B B
SCALE FOR DOORS - 1 - 10'
SCALE FOR DETAILS - 6 - 10'
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

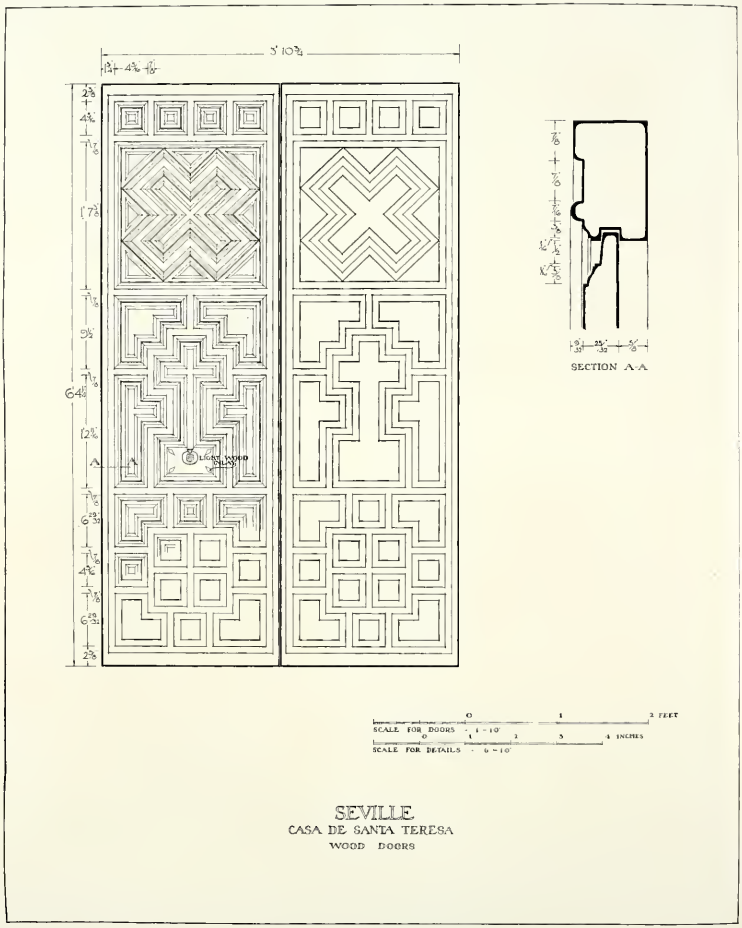


SEVILLE

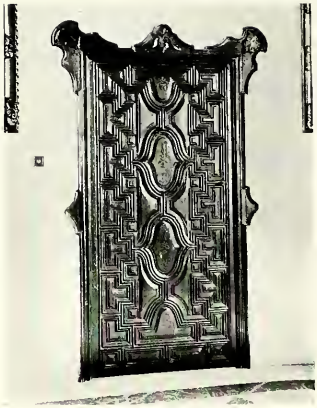
CASA DE SANTA TERESA

WOOD DOOR

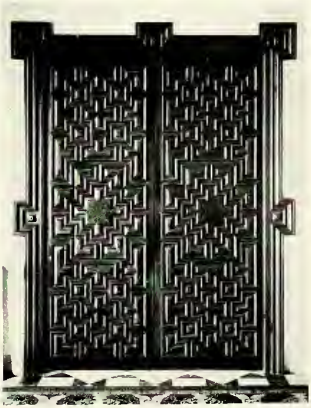
PLATE 86



SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

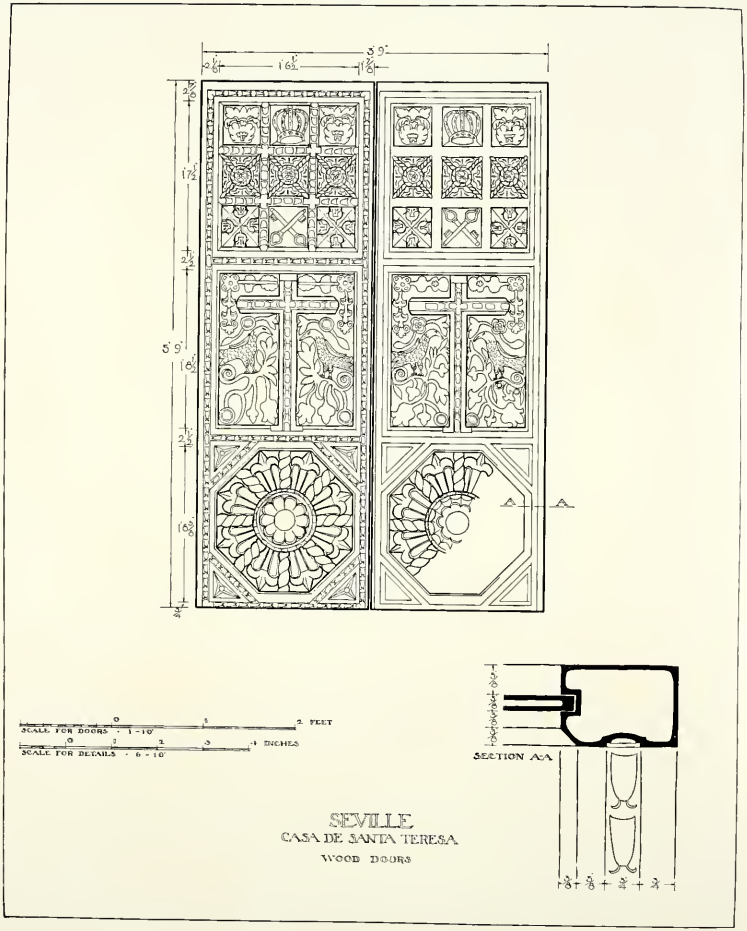


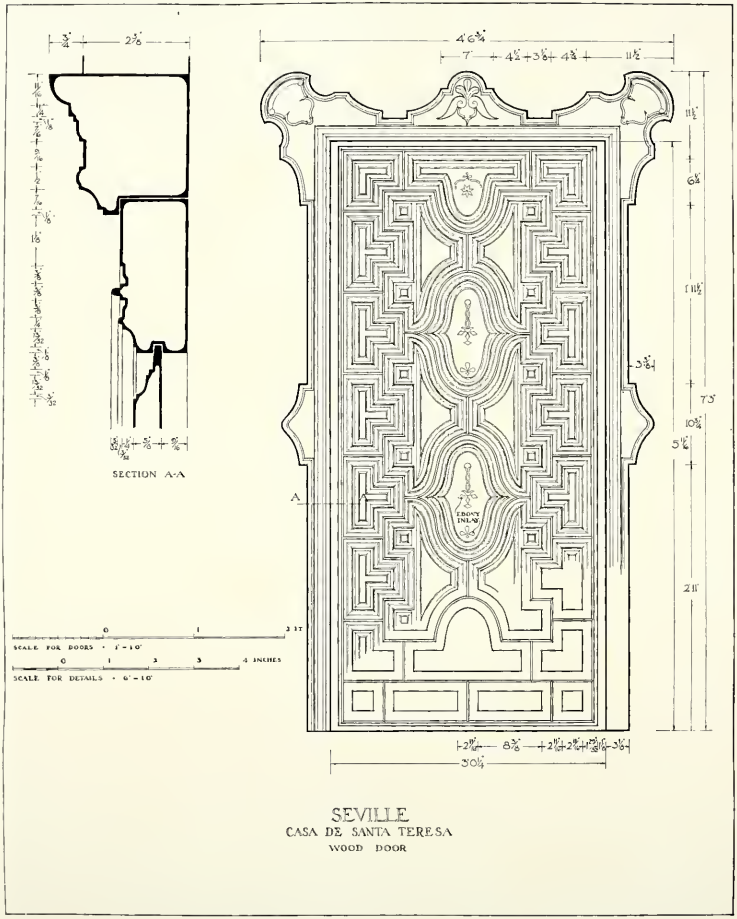
THE DOOR FRAME IS ORIGINAL



SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

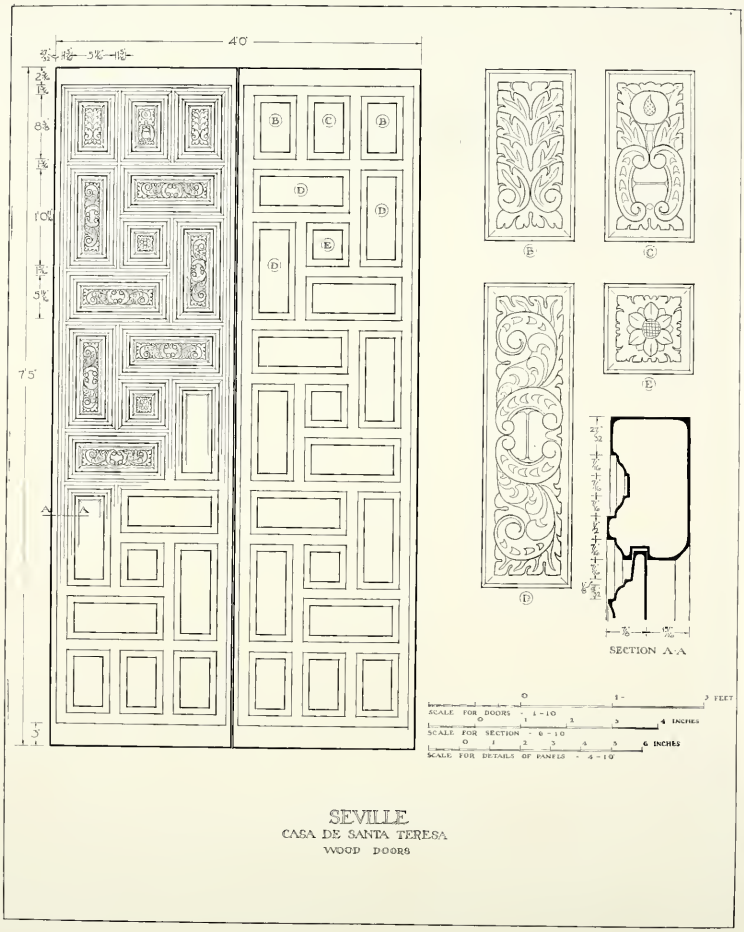
PLATE 88


3' 9"
16½"
1⅛"
2⅝"
17½"
2½"
5' 9"
18½"
2½"
16⅝"
¾"
A
A
0
1
2 FEET
SCALE FOR DOORS 1 - 10'
0
1
2
3
4 INCHES
SCALE FOR DETAILS 6 - 10'
SECTION A-A
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS



SEVILLE
CASA DE SANTA TERESA
WOOD DOOR

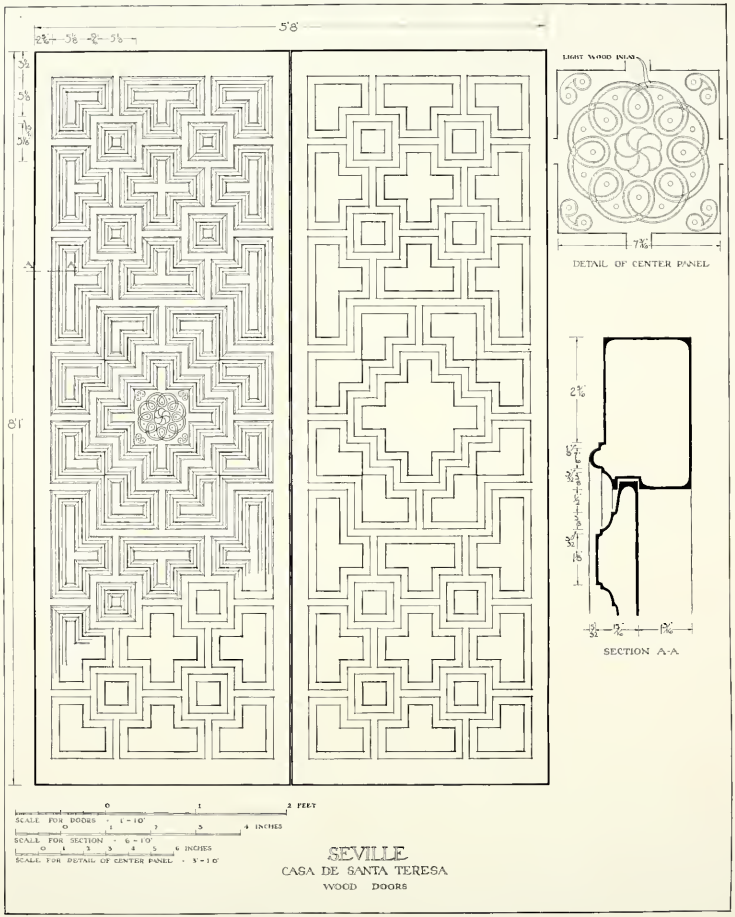
PLATE 90



SEVILLE

CASA DE SANTA TERESA

WOOD DOORS



SEVILLE

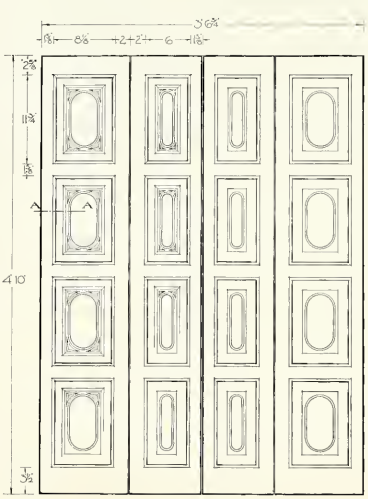
CASA DE SANTA TERESA

WOOD DOORS

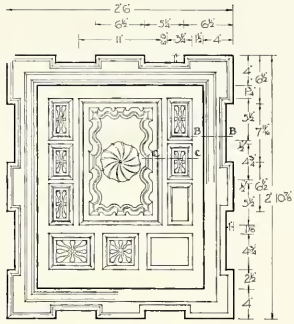
SEVILLE
CASA DE SANTA TERESA
WOOD SHUTTER

SEVILLE
CASA DE SANTA TERESA
DOOR TO WALL CABINET

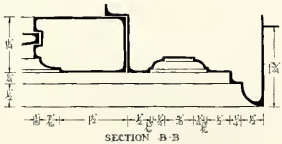
THE FRAME IS ORIGINAL



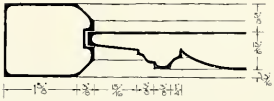
PAIR OF WINDOW SHUTTERS
WOOD



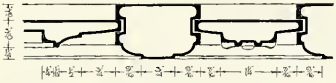
DOOR TO WALL CABINET
WOOD



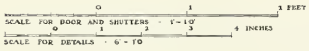
SECTION B-B



SECTION A-A



SECTION C-C



SEVILLE
CASA DE SANTA TERESA

SEVILLE
TOWN HALL
WOOD DOOR

THE TOWN HALL OR AYUNTAMIENTO OF SEVILLE WAS BEGUN IN 1527 BY THE ARCHITECT DIEGO DE RIAÑO AND IS CONSIDERED ONE OF THE MASTERPIECES OF PLATERESQUE ARCHITECTURE IN SPAIN. THE DOOR ILLUSTRATED ON THIS PAGE AND THE ONE ON PAGE 96 ARE ON THE SECOND FLOOR OF THE BUILDING IN THE SECTION OCCUPIED BY THE ARCHIVES AND THE UPPER COUNCIL CHAMBER; THESE ROOMS WERE COMPLETED BEFORE 1573.

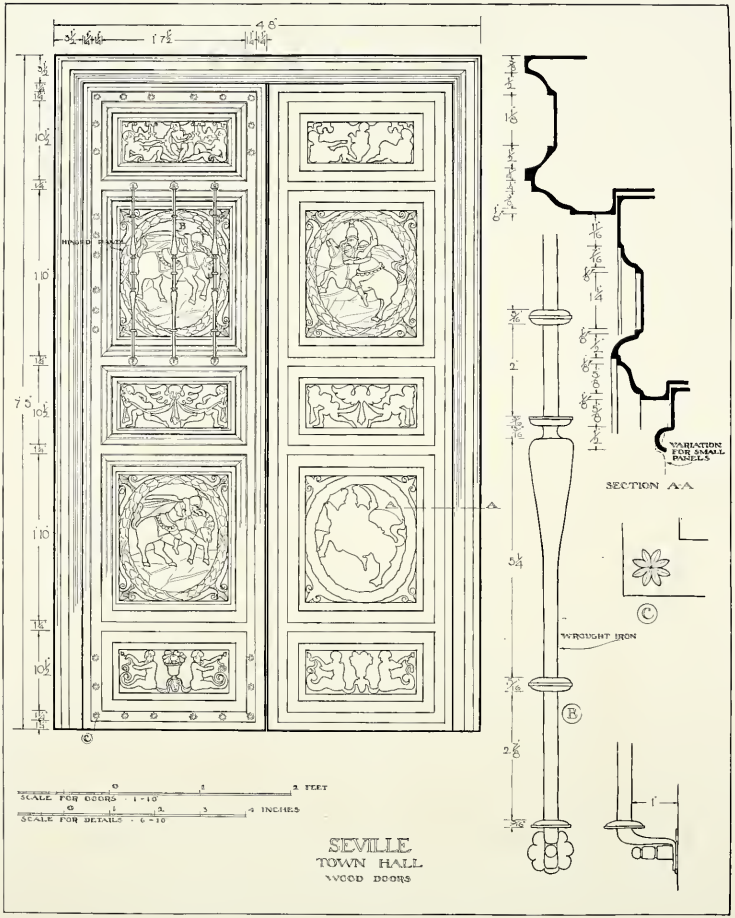

HINGED PLATE
VARIATION FOR SMALL PANELS
SECTION AA
WROUGHT IRON
SCALE FOR DOORS · 1 - 10
SCALE FOR DETAILS · 6 - 10
SEVILLE
TOWN HALL
WOOD DOORS

PLATE 96

PANEL ON BACK OF DOOR

PANEL ON BACK OF DOOR

SEVILLE
TOWN HALL
WOOD DOOR

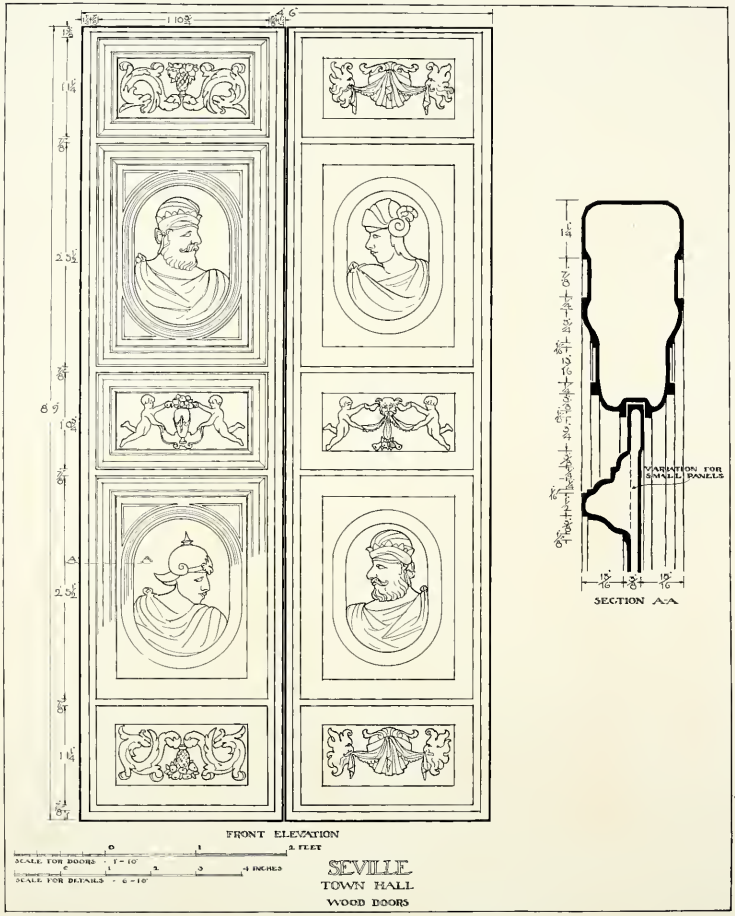
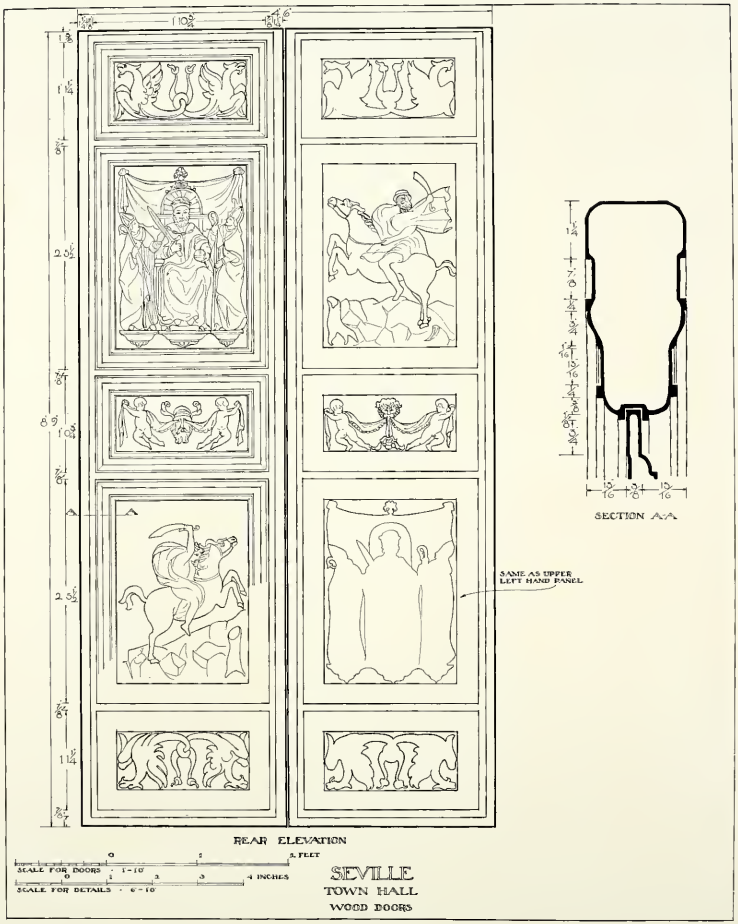

VARIATION FOR SMALL PANELS
SECTION A-A
FRONT ELEVATION
SCALE FOR DOORS - 1" = 10'
SCALE FOR DETAILS - 6" = 10'
SEVILLE
TOWN HALL
WOOD DOORS

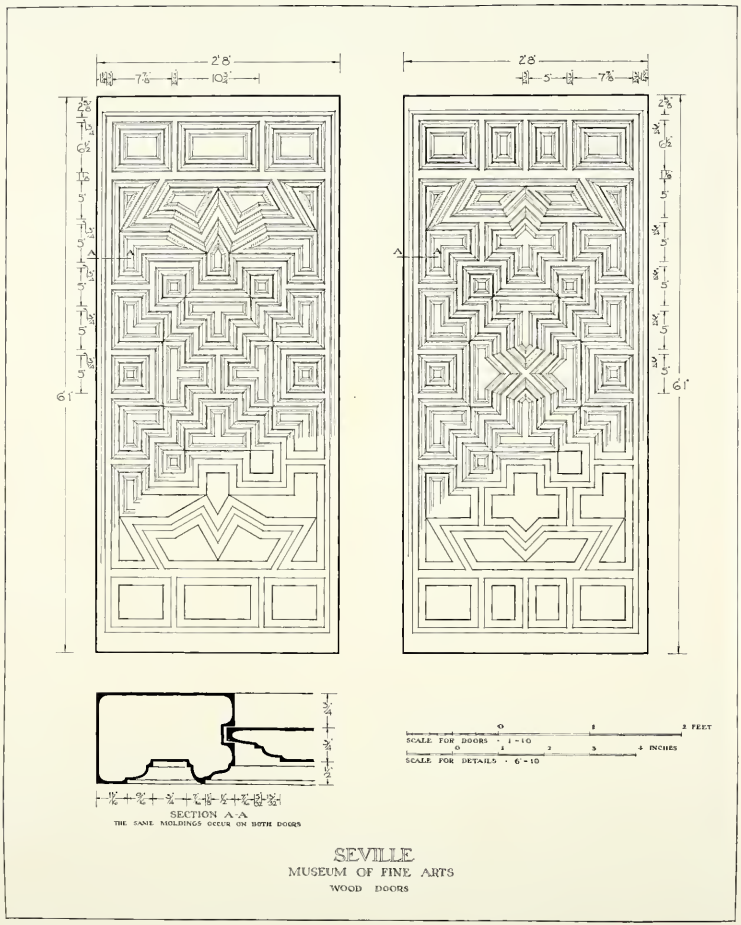
PLATE 98


SAME AS UPPER LEFT HAND PANEL
SECTION A-A
REAR ELEVATION
SCALE FOR DOORS · 1-10'
0 1 2 3 4 INCHES
SCALE FOR DETAILS · 6-10'
SEVILLE
TOWN HALL
WOOD DOORS

SEVILLE
MUSEUM OF FINE ARTS
WOOD DOORS

THE MUSEUM OF FINE ARTS WAS FORMERLY THE CONVENT DE LA MERCED, ERECTED BY THE ARCHITECT JUAN DE OVIEDO AND FINISHED IN 1612. IT WAS SERIOUSLY DAMAGED BY FIRE IN 1810 DURING THE FRENCH OCCUPATION; RESTORED IN 1815-1818, THE CONVENT WAS SECULARIZED AND CONVERTED INTO A MUSEUM IN 1839. THE THREE SMALLER DOORS ON THIS PAGE ARE BUILT UP OF THE SAME MOLDINGS ARRANGED IN DIFFERENT PATTERNS.

PLATE 100



SEVILLE

MUSEUM OF FINE ARTS

WOOD DOORS

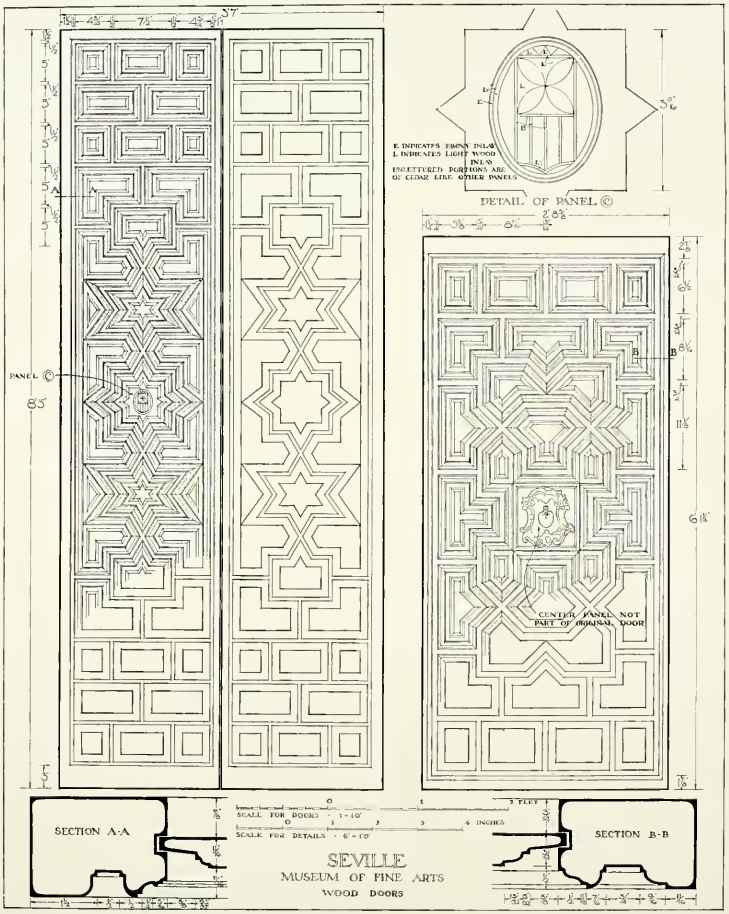
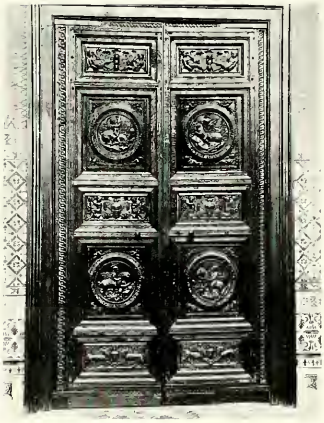
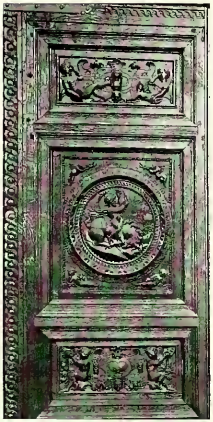

E INDICATES EBONY INLAY
L INDICATES LIGHT WOOD INLAY
INLETTERED PORTIONS ARE OF CEDAR LIKE OTHER PANELS
DETAIL OF PANEL ©
PANEL ©
CENTER PANEL NOT PART OF ORIGINAL DOOR
SECTION A-A
SECTION B-B
SCALE FOR DOORS - 1-10'
SCALE FOR DETAILS - 6'-10'
SEVILLE
MUSEUM OF FINE ARTS
WOOD DOORS

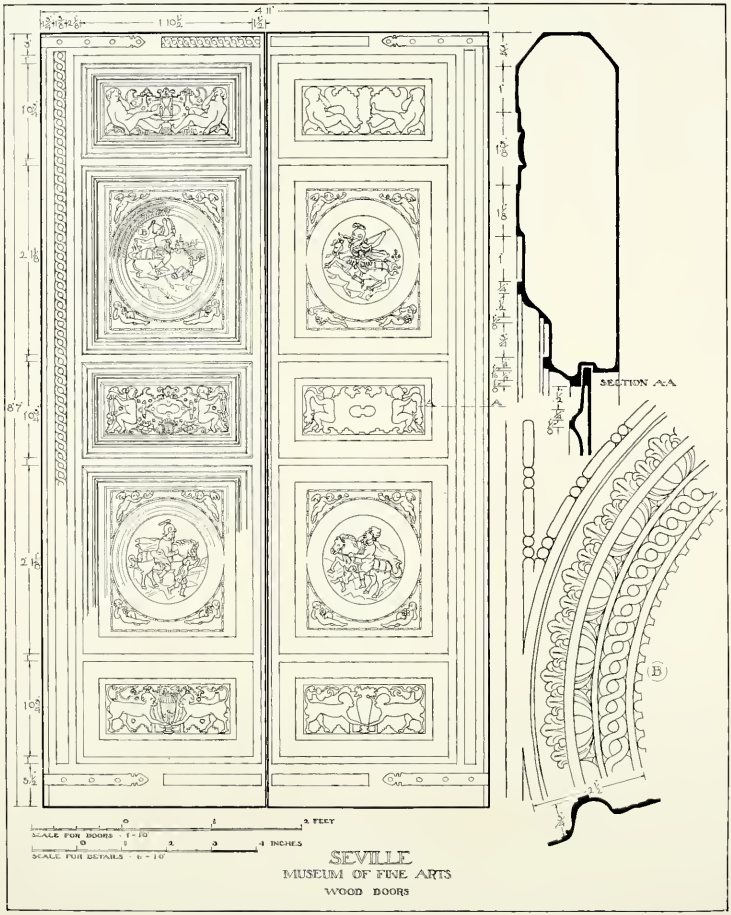
PLATE 102





SEVILLE
MUSEUM OF FINE ARTS
WOOD DOOR

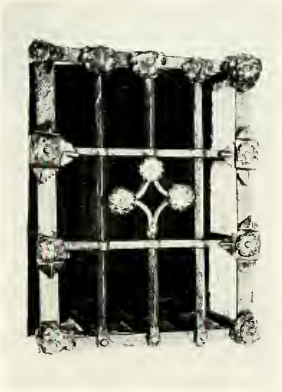
A BEAUTIFULLY CARVED OAK DOOR. THE FRAME IS MODERN.



SEVILLE
MUSEUM OF FINE ARTS
WOOD DOORS

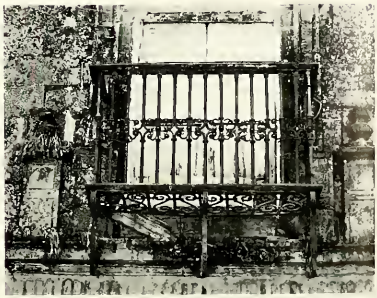
PLATE 104

ANDÚJAR
CALLE ALTOSANO LA MARQUÉSA 8
WROUGHT IRON REJA

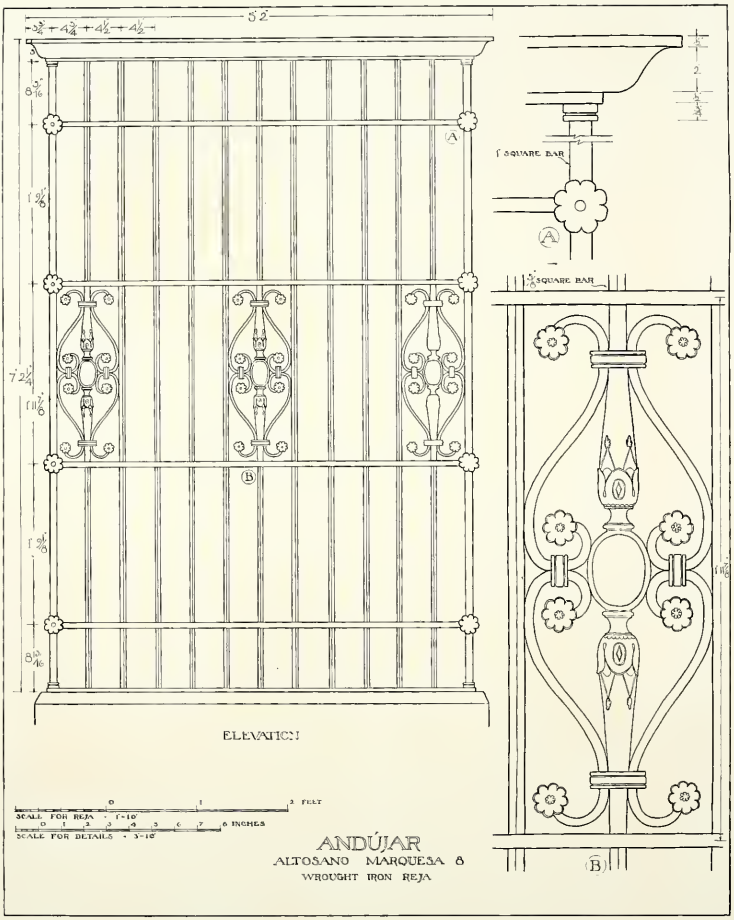


SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON REJA

ÉCIJA
CALLE EVARISTO ESPINOSA 5
WROUGHT IRON BALCONY



BAEZA
CALLE SAN ANDRÉS 22
WROUGHT IRON BALCONY

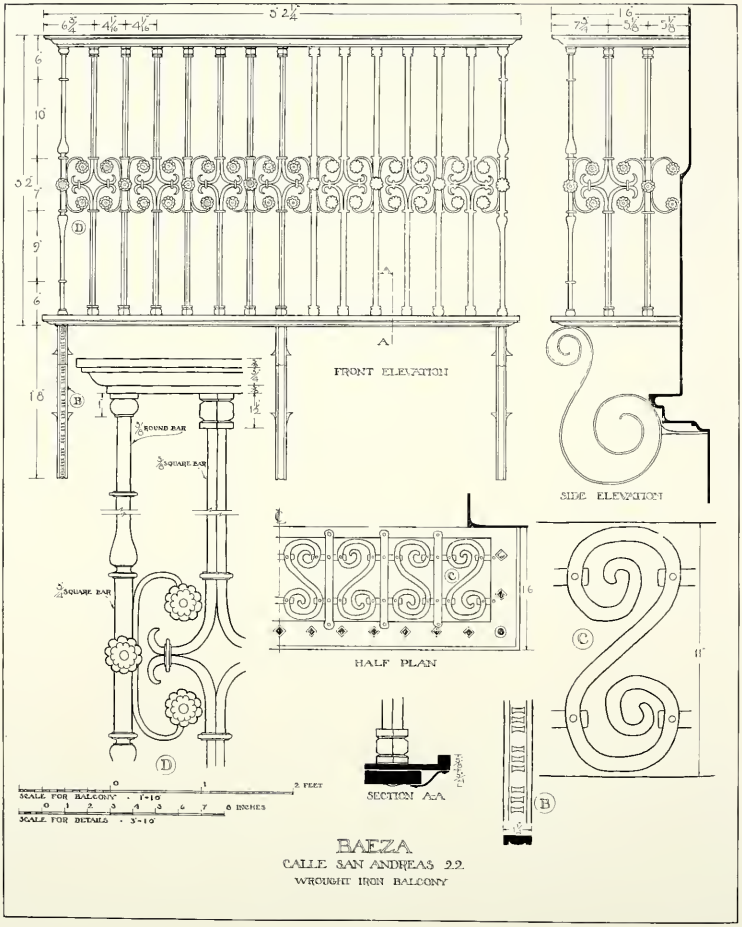


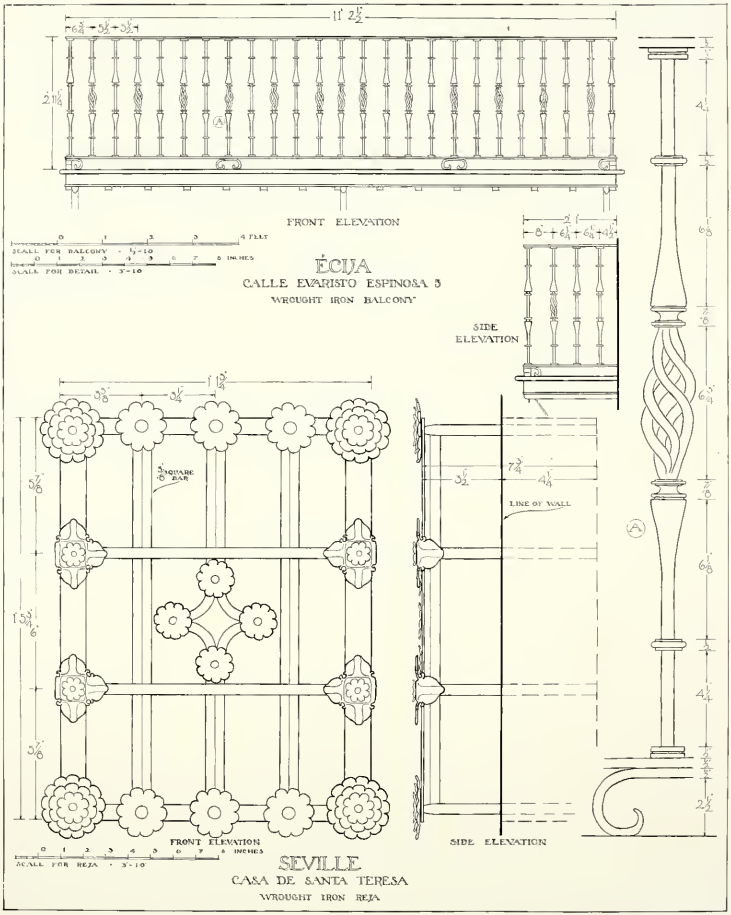
ANDÚJAR

ALTOSANO MARQUESA 8

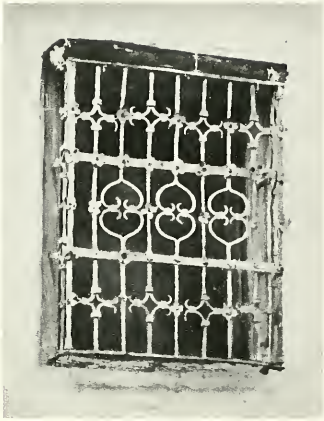
WROUGHT IRON REJA

PLATE 106


FRONT ELEVATION
SIDE ELEVATION
HALF PLAN
SECTION A-A
ROUND BAR
SQUARE BAR
SQUARE BAR
SCALE FOR BALCONY · 1-10
SCALE FOR DETAILS · 3-10
BAEZA
CALLE SAN ANDREAS 22.
WROUGHT IRON BALCONY


FRONT ELEVATION
SCALE FOR BALCONY · ½-10
SCALE FOR DETAIL · 3-10
ÉCIJA
CALLE EVARISTO ESPINOSA 3
WROUGHT IRON BALCONY
SIDE ELEVATION
SQUARE ⅝" BAR
LINE OF WALL
FRONT ELEVATION
SIDE ELEVATION
SCALE FOR REJA · 3-10
SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON REJA

ÉCIJA
CALLE REJANO 30
WROUGHT IRON REJA



ÉCIJA
CALLE CAZA 5
WROUGHT IRON REJA

ÉCIJA
PALACE OF THE MARQUÉS DE PEÑAFLOR
WROUGHT IRON STAIR RAIL

GRANADA
CHURCH OF SAN PEDRO
WROUGHT IRON GRILLE

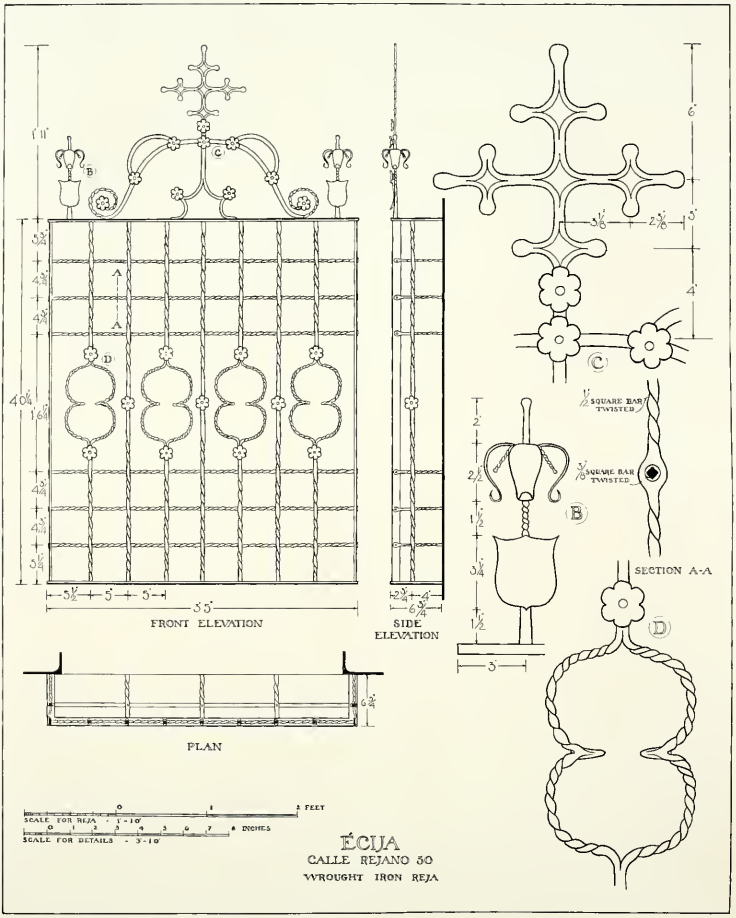
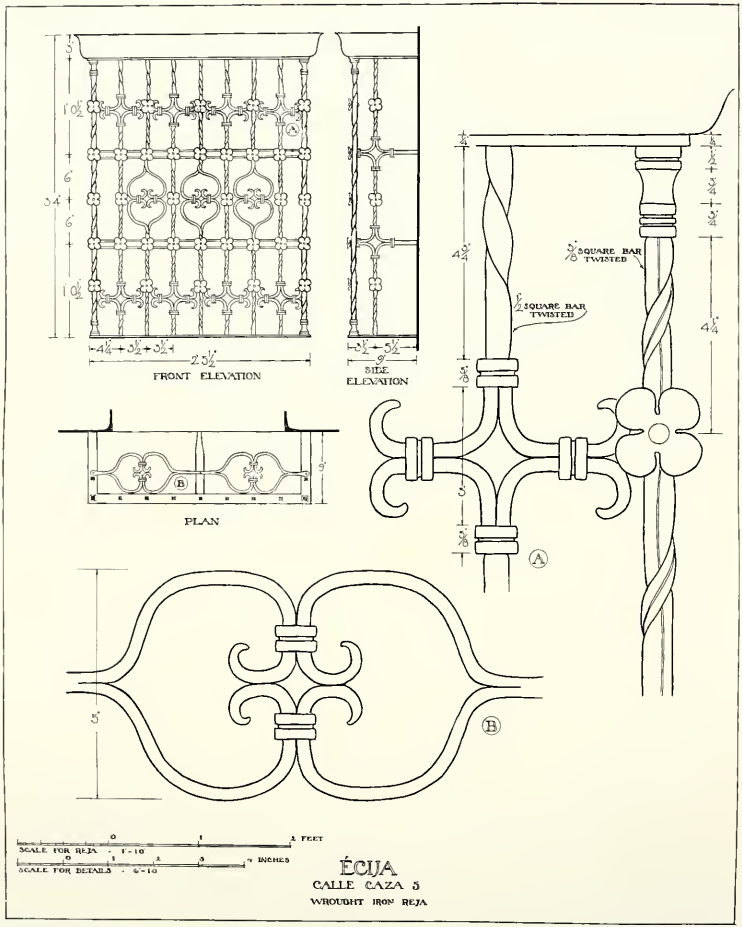
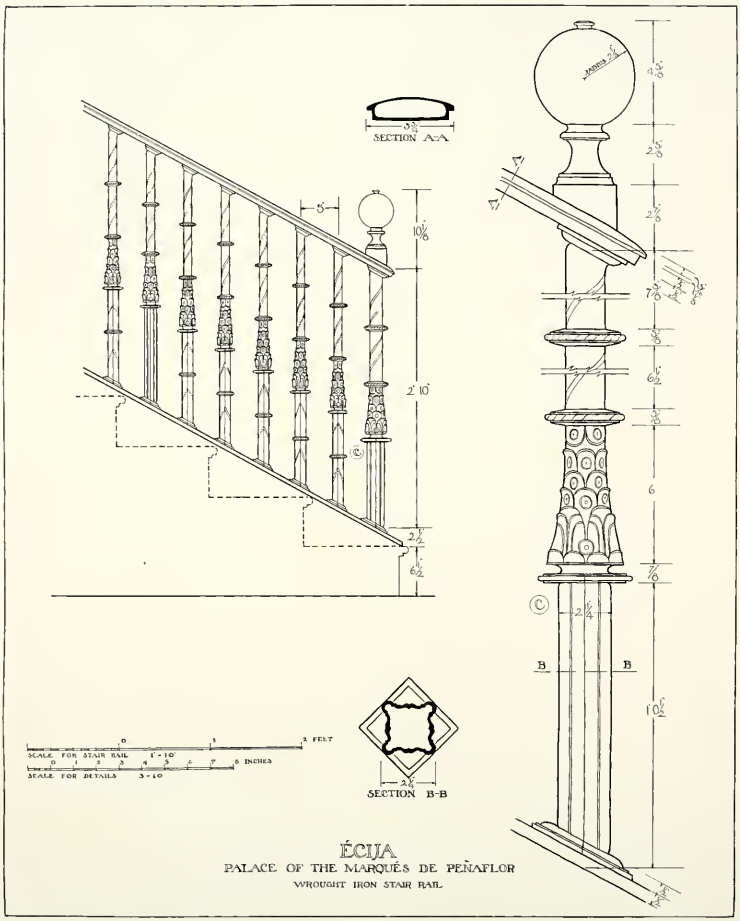

FRONT ELEVATION
SIDE ELEVATION
PLAN
SECTION A-A
½ SQUARE BAR TWISTED
SCALE FOR REJA - 1-10'
SCALE FOR DETAILS - 3-10'
FEET
INCHES
ÉCIJA
CALLE REJANO 50
WROUGHT IRON REJA

PLATE 110


FRONT ELEVATION
SIDE ELEVATION
PLAN
SQUARE BAR TWISTED
SQUARE BAR TWISTED
SCALE FOR REJA · 1"-1'0"
SCALE FOR DETAILS · 6"-1'0"
FEET
INCHES
ÉCIJA
CALLE CAZA 5
WROUGHT IRON REJA

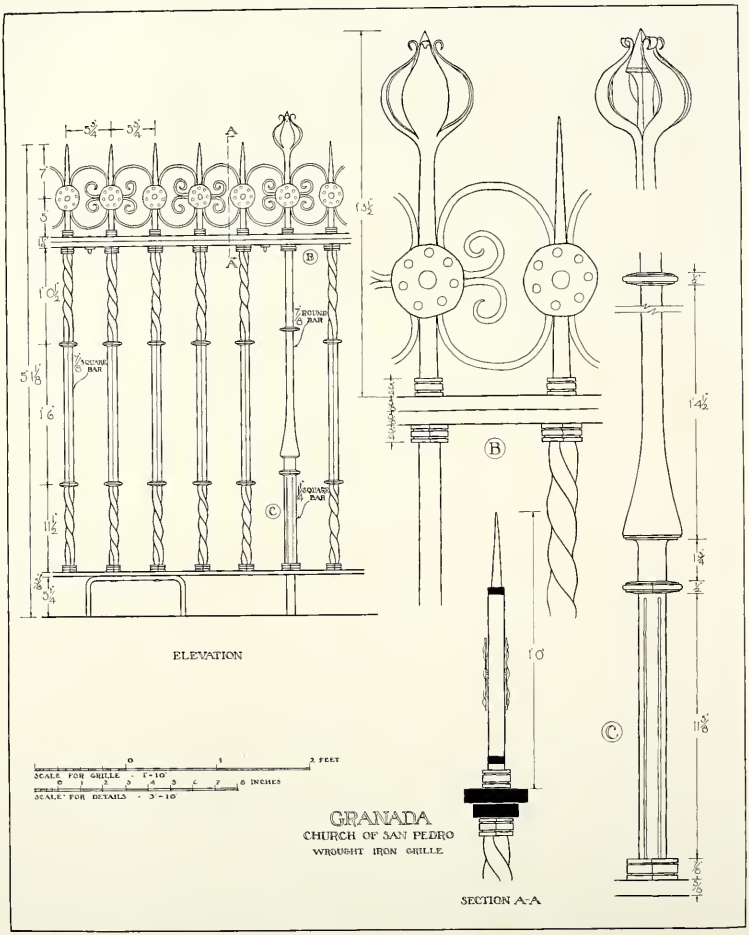


ÉCIJA

PALACE OF THE MARQUÉS DE PEÑAFLOR

WROUGHT IRON STAIR RAIL

PLATE 112

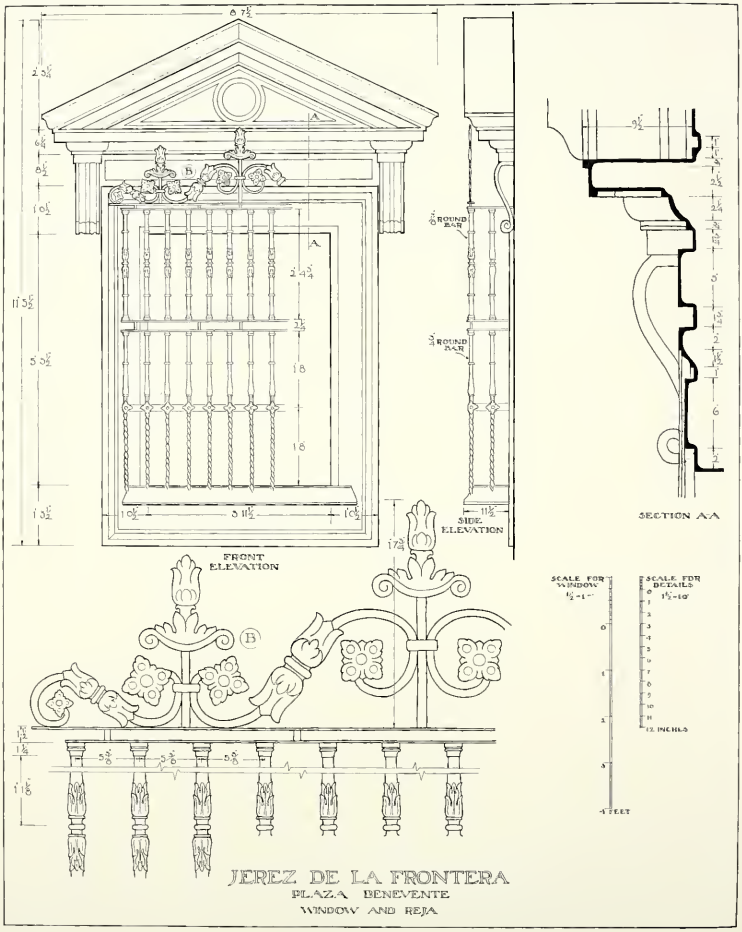

ELEVATION
SECTION A-A
SCALE FOR GRILLE - 1"=1'0"
SCALE FOR DETAILS - 3"=1'0"
GRANADA
CHURCH OF SAN PEDRO
WROUGHT IRON GRILLE

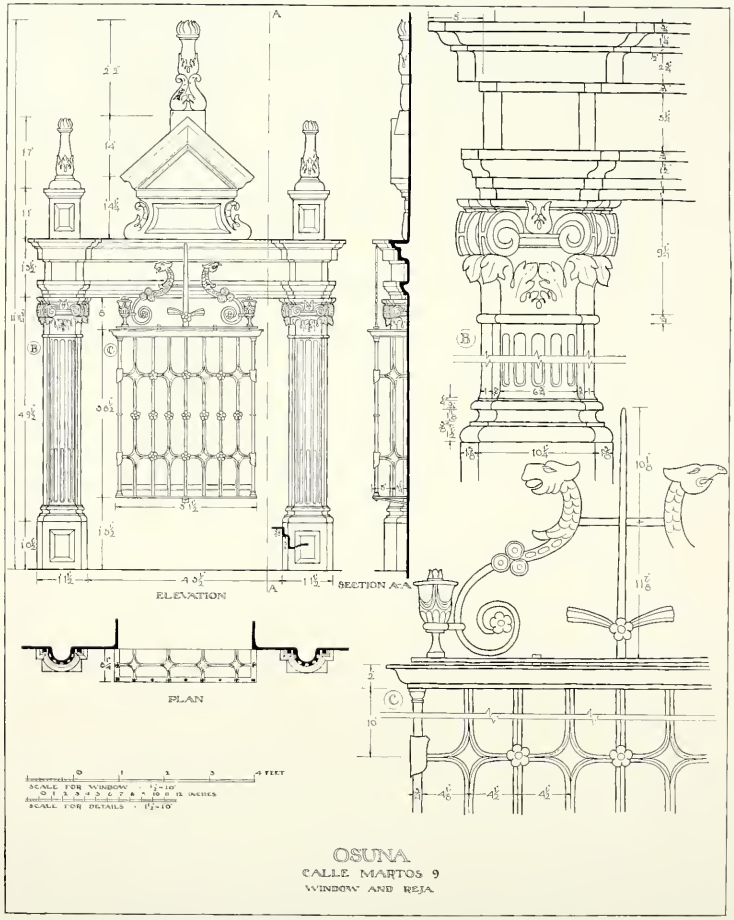
JEREZ DE LA FRONTERA
CALLE BENAVENTE 4

WINDOW AND REJA
THE HOUSE WAS BUILT BY BARTOLOMÉ NUÑEZ DÁVILA ABOUT 1582.

OSUNA
CALLE MARTOS 9
WINDOW AND REJA

PLATE 114

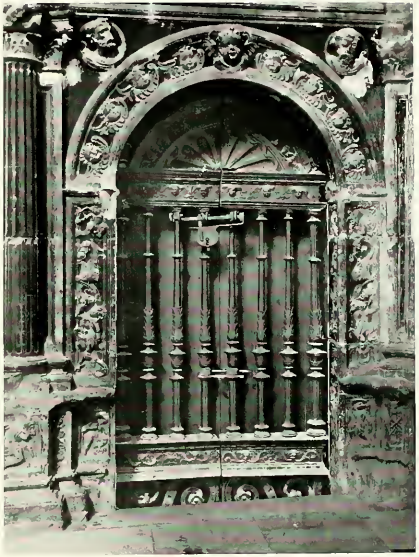

FRONT ELEVATION
SIDE ELEVATION
SECTION A-A
SCALE FOR WINDOW
SCALE FOR DETAILS
12 INCHES
4 FEET
JEREZ DE LA FRONTERA
PLAZA BENEVENTE
WINDOW AND REJA



OSUNA

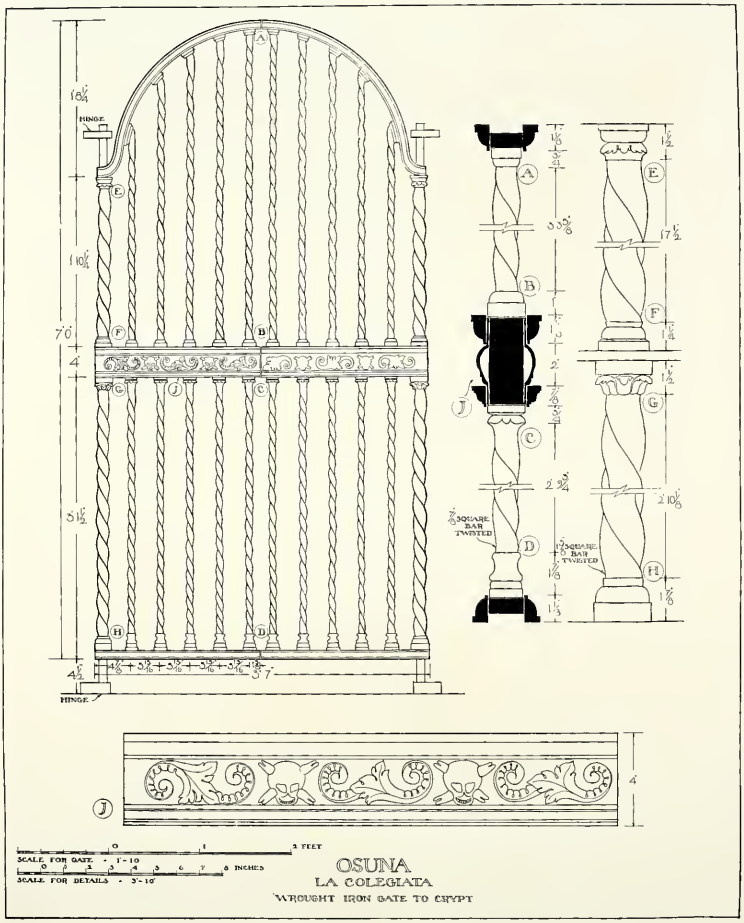
CALLE MARTOS 9

WINDOW AND REJA



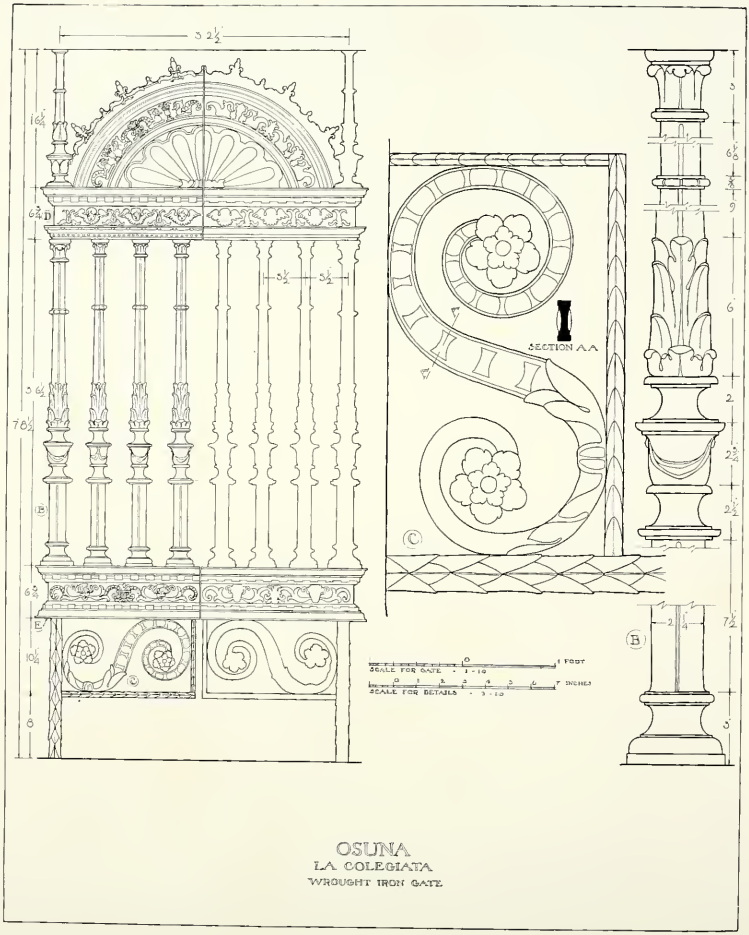
OSUNA
LA COLEGIATA
WROUGHT IRON GATES TO TOMBS OF THE DUKES OF OSUNA

THE COLLEGIATE CHURCH WAS FOUNDED BY JUAN TÉLLEZ GIRÓN, FOURTH COUNT OF UREÑA, BETWEEN 1534 AND 1548.
THE DUKES OF OSUNA ARE BURIED IN A CRYPT BENEATH THE HIGH ALTAR.

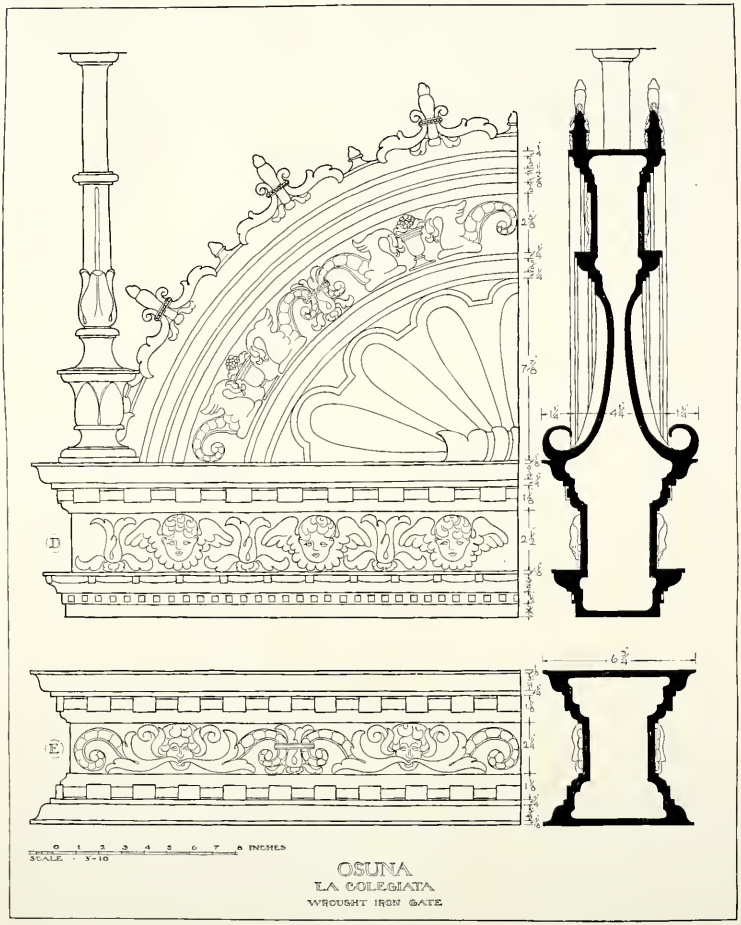


OSUNA
LA COLEGIATA
WROUGHT IRON GATE TO CRYPT

PLATE 118



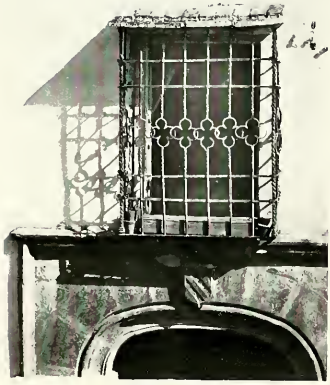
OSUNA
LA COLEGIATA
WROUGHT IRON GATE



OSUNA

LA COLEGIATA

WROUGHT IRON GATE



RONDA
CALLE MENDEZ NUNEZ 45
WROUGHT IRON REJA

RONDA
CALLE SANTA CECILIA 68
WROUGHT IRON REJA

RONDA
CALLE PI Y MARGALL 43
WROUGHT IRON REJA

THREE CHARACTERISTIC REJAS OF THE SIMPLE DOMESTIC TYPE.

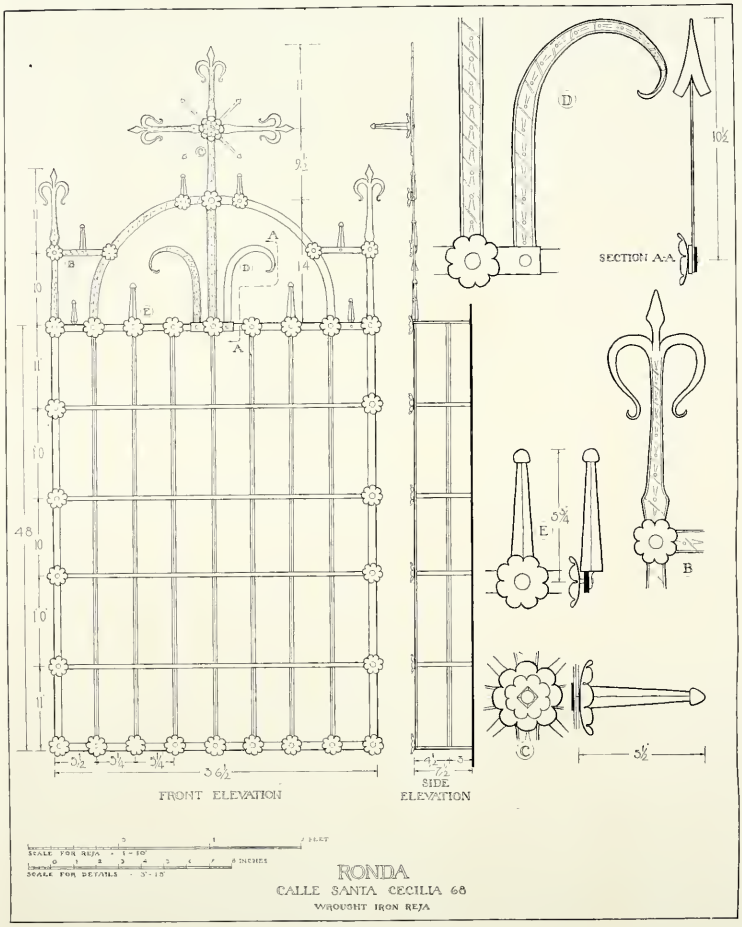
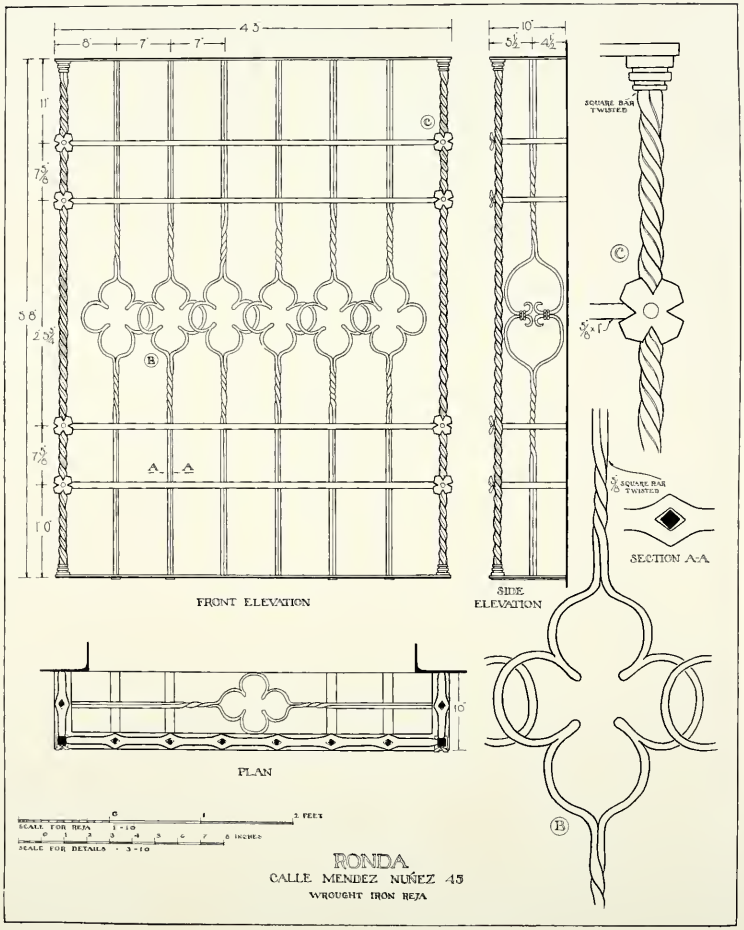

FRONT ELEVATION
SIDE ELEVATION
SECTION A-A
SCALE FOR REJA - 1 - 10'
SCALE FOR DETAILS - 3 - 15'
RONDA
CALLE SANTA CECILIA 68
WROUGHT IRON REJA

PLATE 122



RONDA

CALLE MENDEZ NUÑEZ 45

WROUGHT IRON REJA

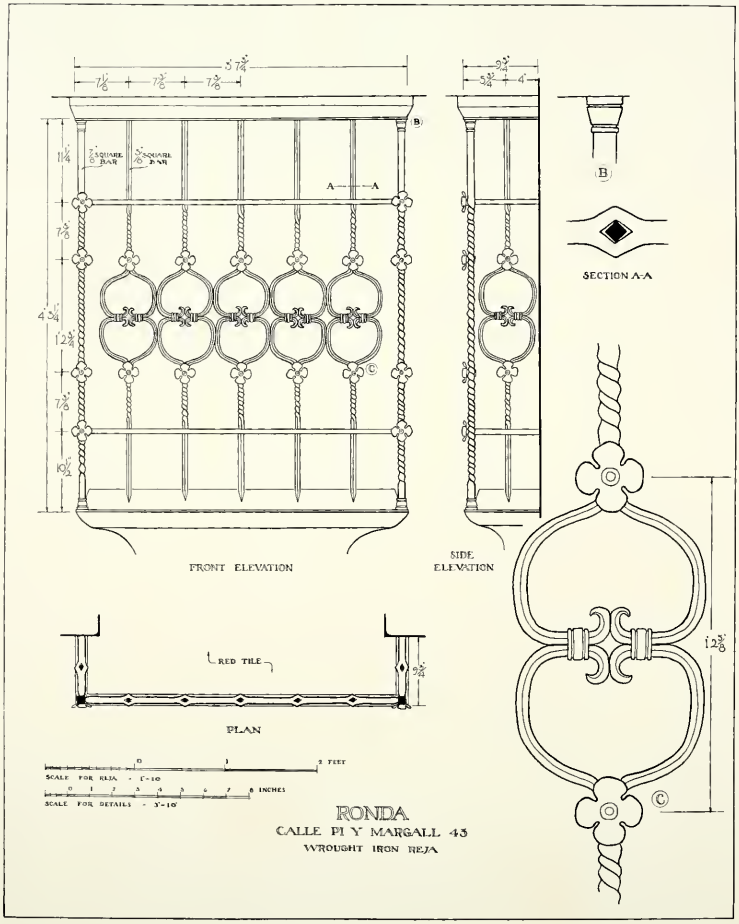
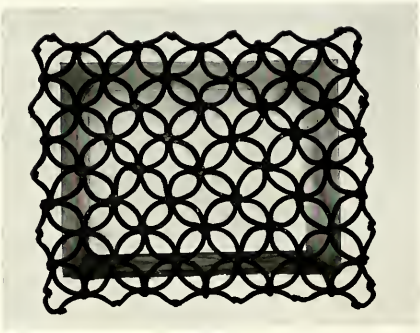

5' 7¾"
7⅛"
7⅛"
7⅛"
11¼"
⅝" SQUARE BAR
⅝" SQUARE BAR
A
A
B
7⅛"
4' 5¼"
12¾"
7⅛"
10½"
C
FRONT ELEVATION
2¾"
3¾"
4'
SIDE ELEVATION
B
SECTION A-A
RED TILE
9¾"
PLAN
12⅝"
C
0
1
2 FEET
SCALE FOR REJA - 1"=10'
0 1 2 3 4 5 6 7 8 INCHES
SCALE FOR DETAILS - 3"=10'
RONDA
CALLE PI Y MARGALL 43
WROUGHT IRON REJA

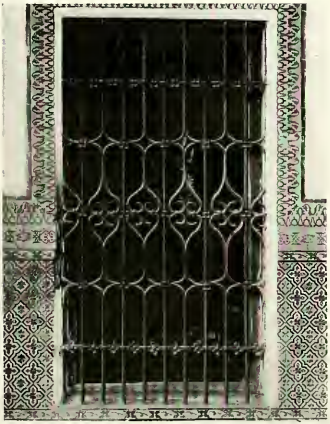
PLATE 124

SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON REJA

SYMBOLS OF THE SUN, MOON, AND STARS ARE WORKED INTO THE CRESTING.



SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON REJA



SEVILLE
MUSEUM OF FINE ARTS
WROUGHT IRON REJA

SEVILLE
MUSEUM OF FINE ARTS
WROUGHT IRON REJA

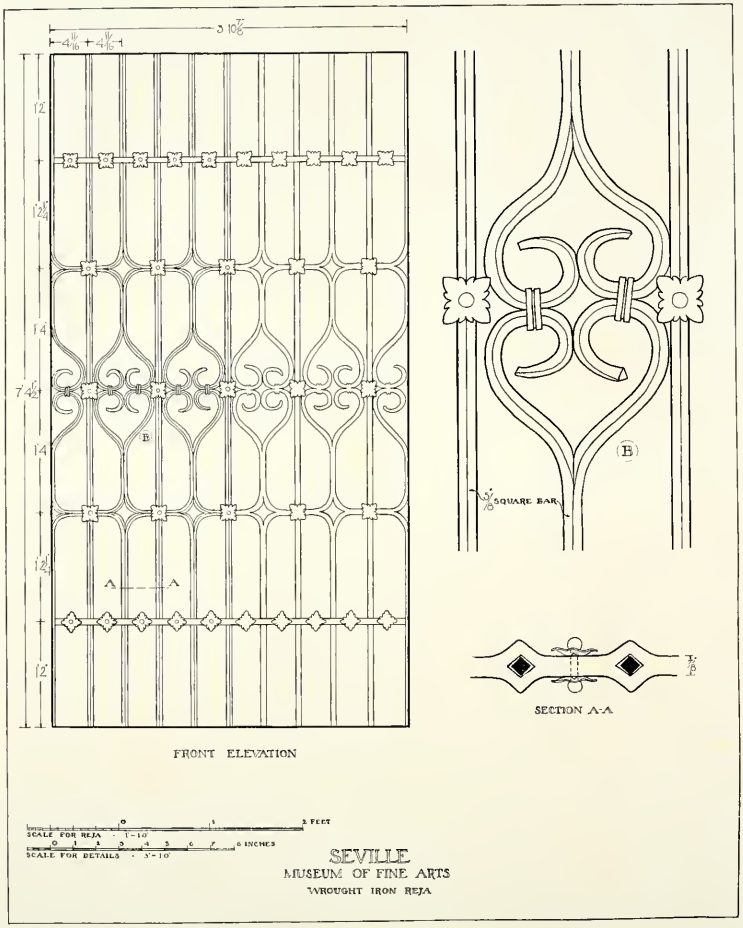
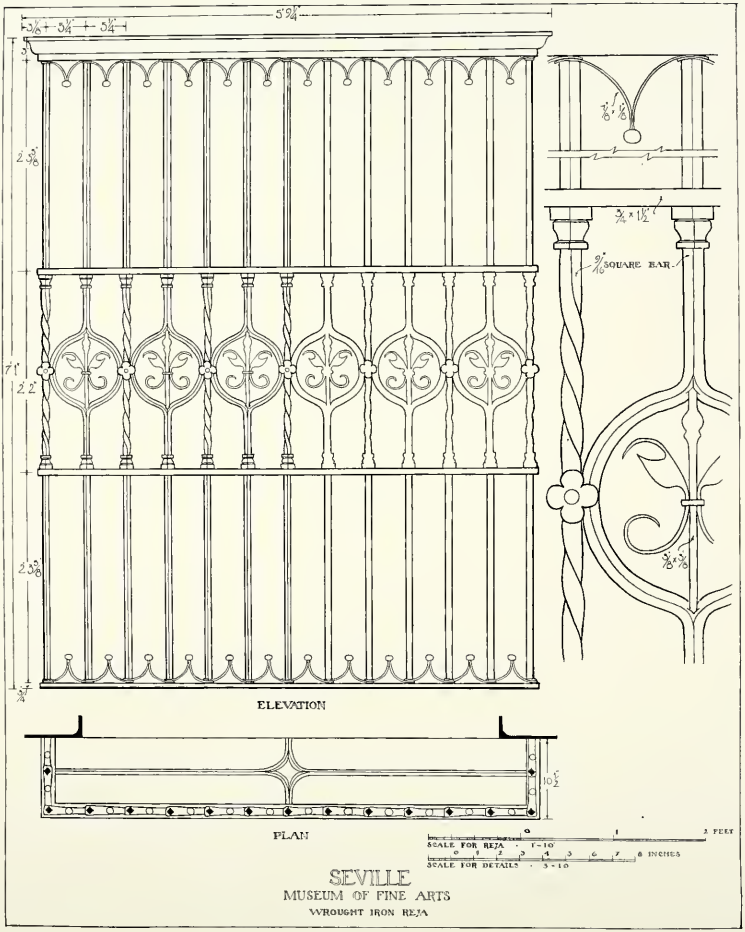

3 10⅞
4 11/16
4 11/16
12
12¼
14
7 4½
14
12¼
12
B
A
A
FRONT ELEVATION
B
⅜ SQUARE BAR
SECTION A-A
0
1
2 FEET
SCALE FOR REJA - 1"=10'
0 1 2 3 4 5 6 7 8 INCHES
SCALE FOR DETAILS - 3"=1'0"
SEVILLE
MUSEUM OF FINE ARTS
WROUGHT IRON REJA

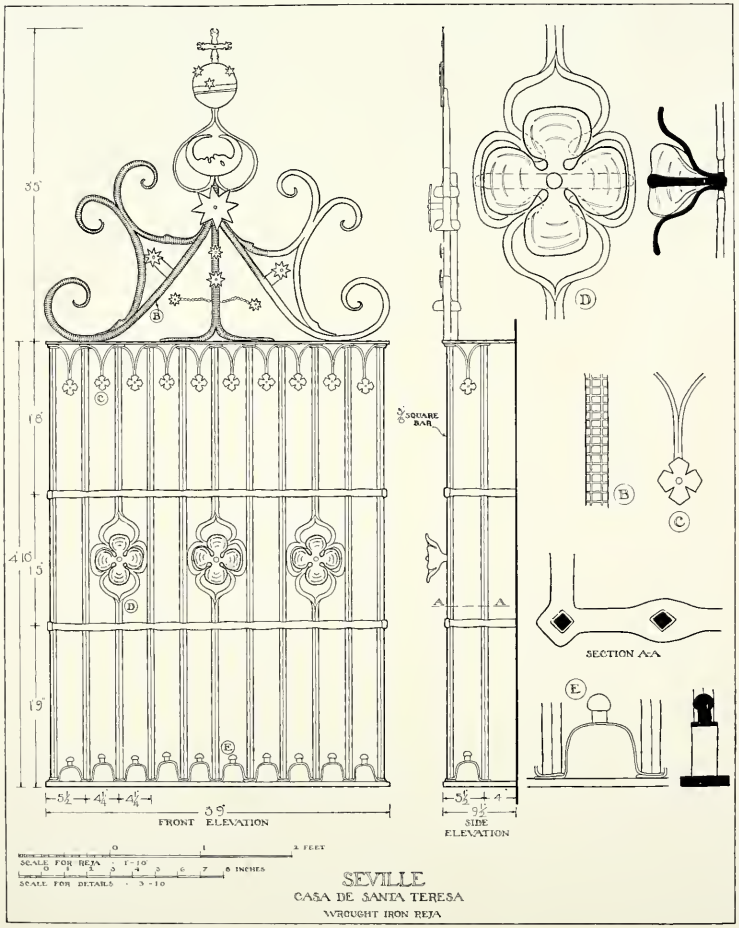
PLATE 126



SEVILLE

MUSEUM OF FINE ARTS

WROUGHT IRON REJA

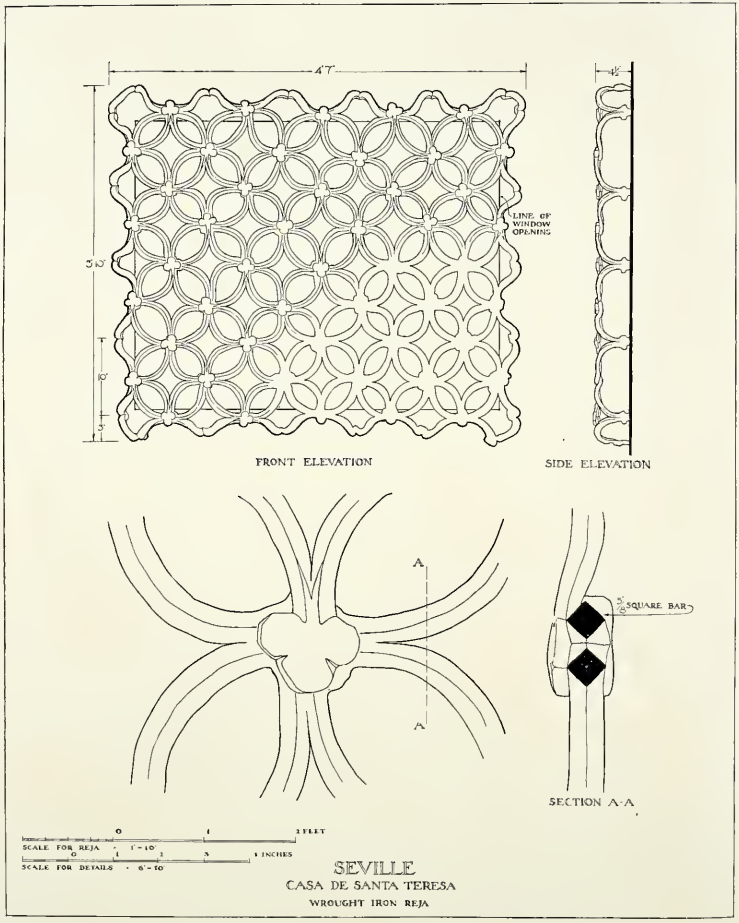


SEVILLE

CASA DE SANTA TERESA

WROUGHT IRON REJA

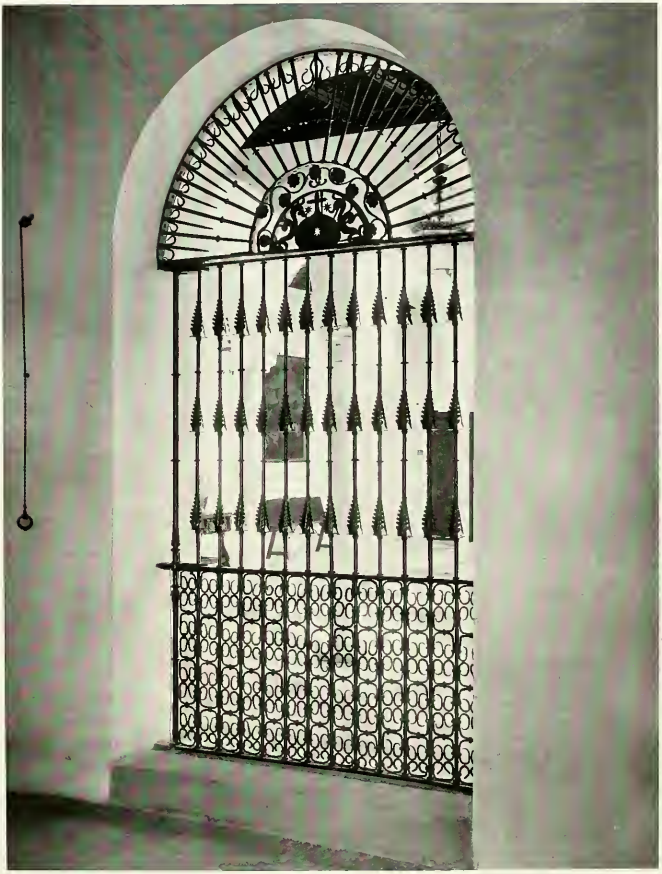
PLATE 128



SEVILLE

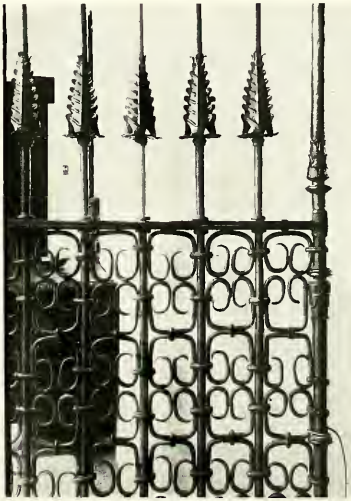
CASA DE SANTA TERESA

WROUGHT IRON REJA

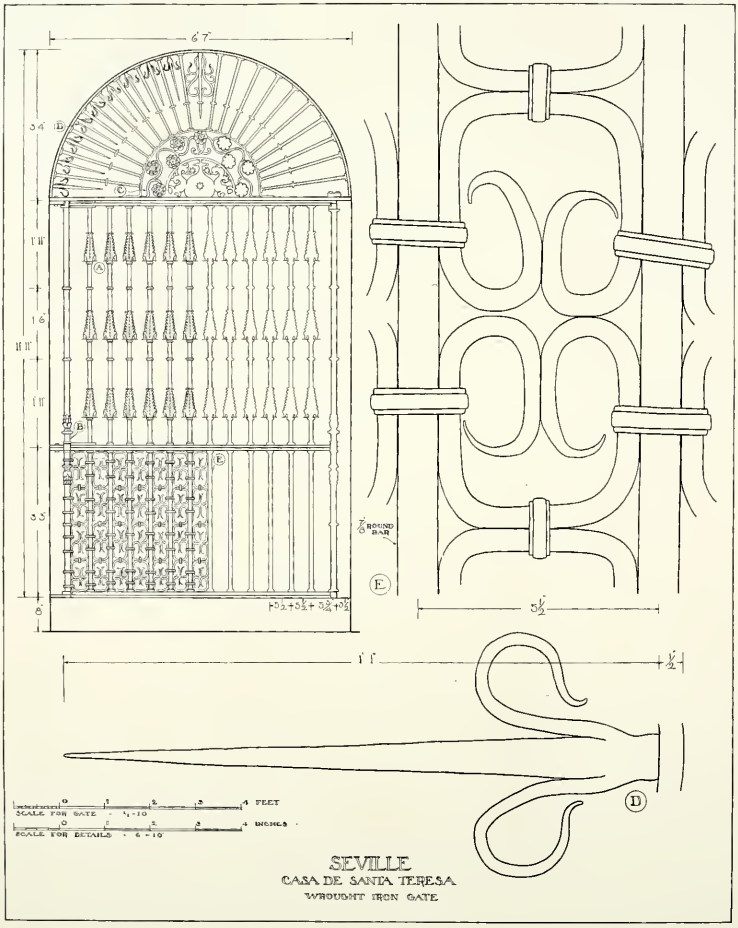


SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON GATE

PLATE 130

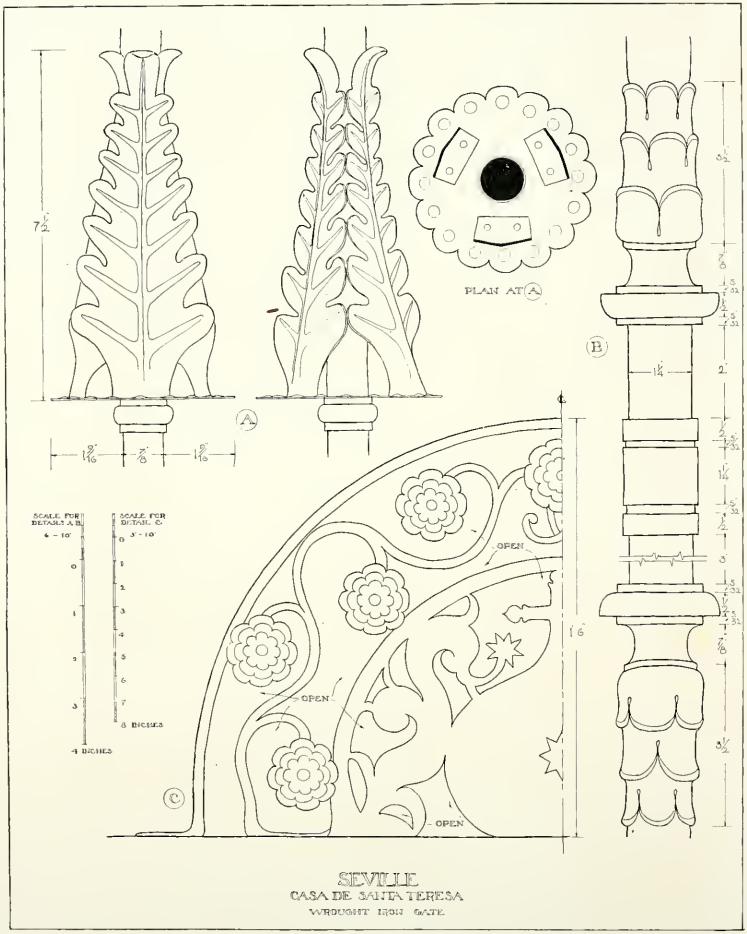


SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON GATE

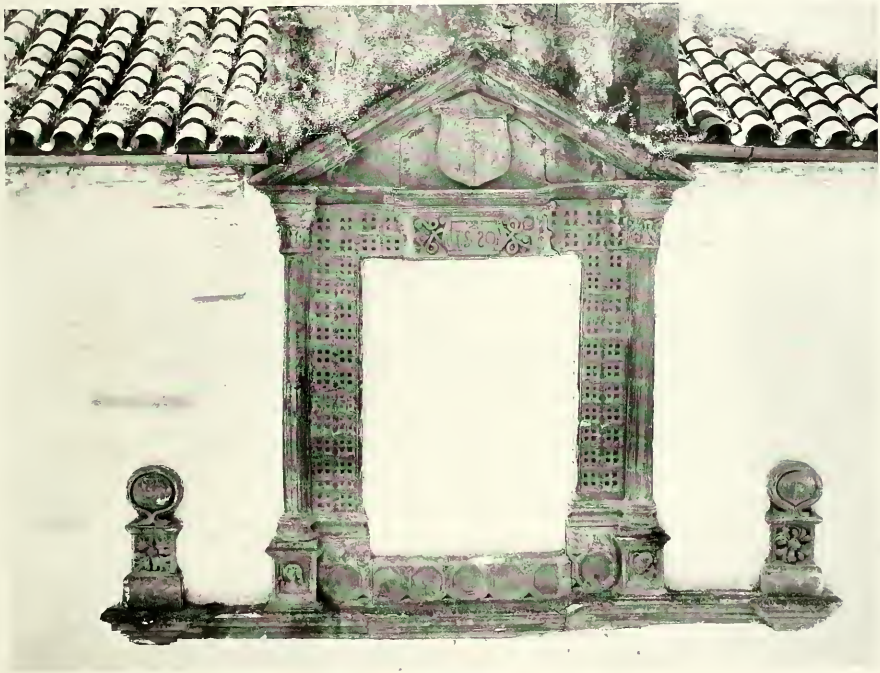


SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON GATE

PLATE 132



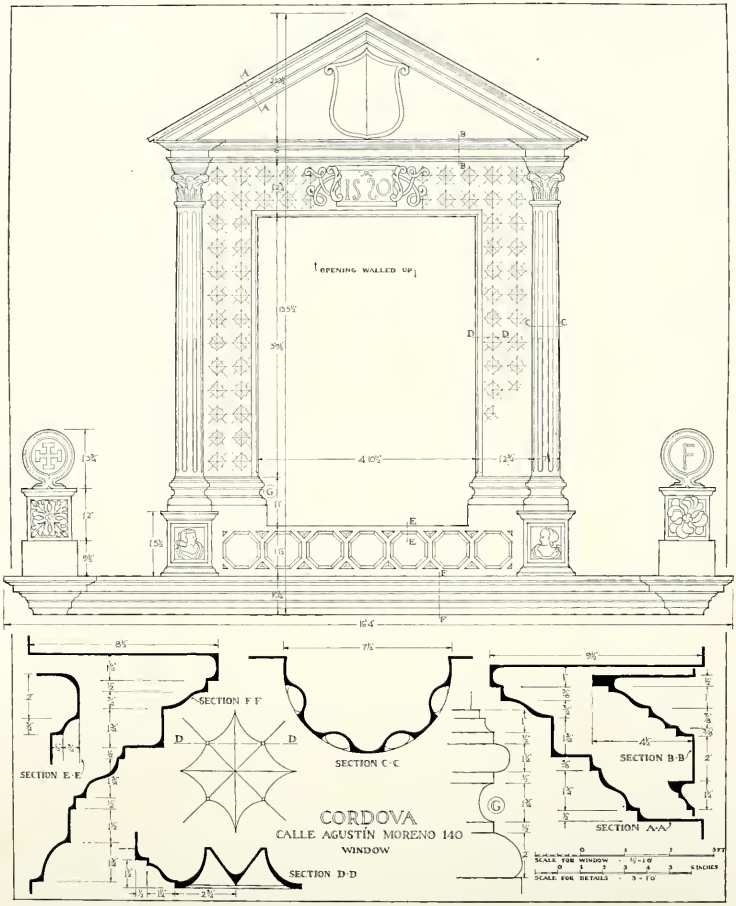
SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON GATE



CORDOVA
CALLE AGUSTÍN MORENO 140
WINDOW

THE DOORWAY THAT ONCE FORMED THE LOWER PART OF THIS FAÇADE HAS BEEN COMPLETELY DESTROYED; ONLY THE WINDOW REMAINS. AROUND THE WALLED UP OPENING IS A "WAFFLE" PATTERN SOMEWHAT DIFFERENT FROM THAT ILLUSTRATED ON PAGE 28. THE DATE 1520 APPEARS IN A PANEL OVER THE WINDOW.

PLATE 134

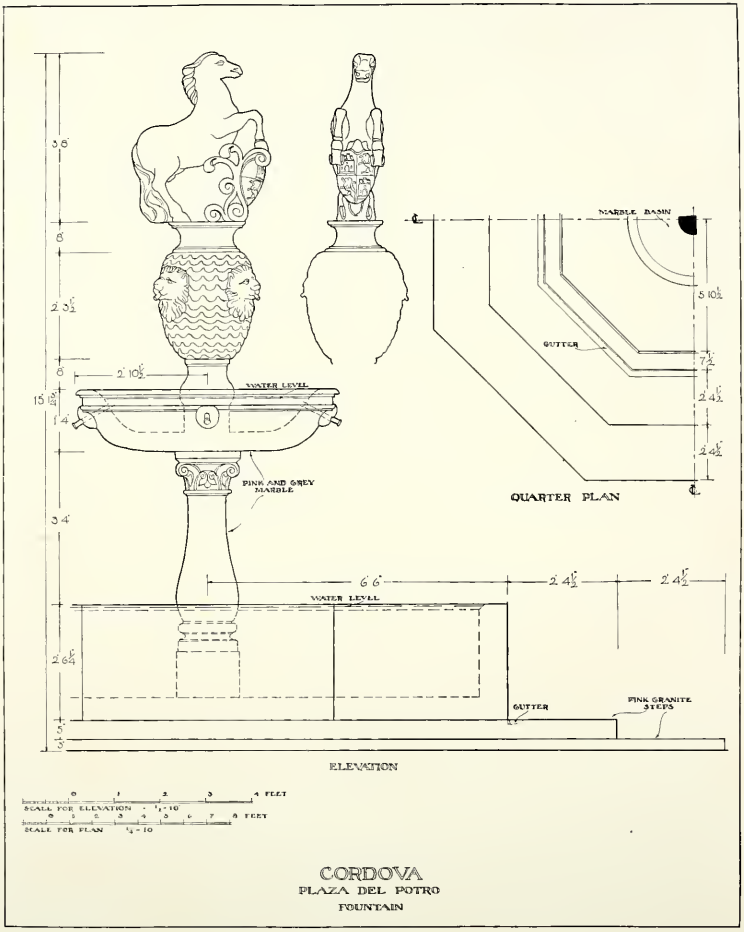

OPENING WALLED UP
SECTION F-F
SECTION E-E
SECTION C-C
SECTION B-B
SECTION A-A
SECTION D-D
CORDOVA
CALLE AGUSTÍN MORENO 140
WINDOW
SCALE FOR WINDOW - 1½=1'0"
SCALE FOR DETAILS - 3=1'0"

ÉCIJA
PALACE OF THE MARQUÉS DE PEÑAFLOR
FOUNTAIN
A BAROQUE WALL FOUNTAIN OF THE EARLY EIGHTEENTH CENTURY.

CORDOVA
PLAZA DEL POTRO
FOUNTAIN
THE FUENTE DEL POTRO, OR FOUNTAIN OF THE COLT IS MENTIONED IN DON QUIXOTE.

CORDOVA
PLAZA DEL POTRO
FOUNTAIN
DETAIL OF UPPER PART.

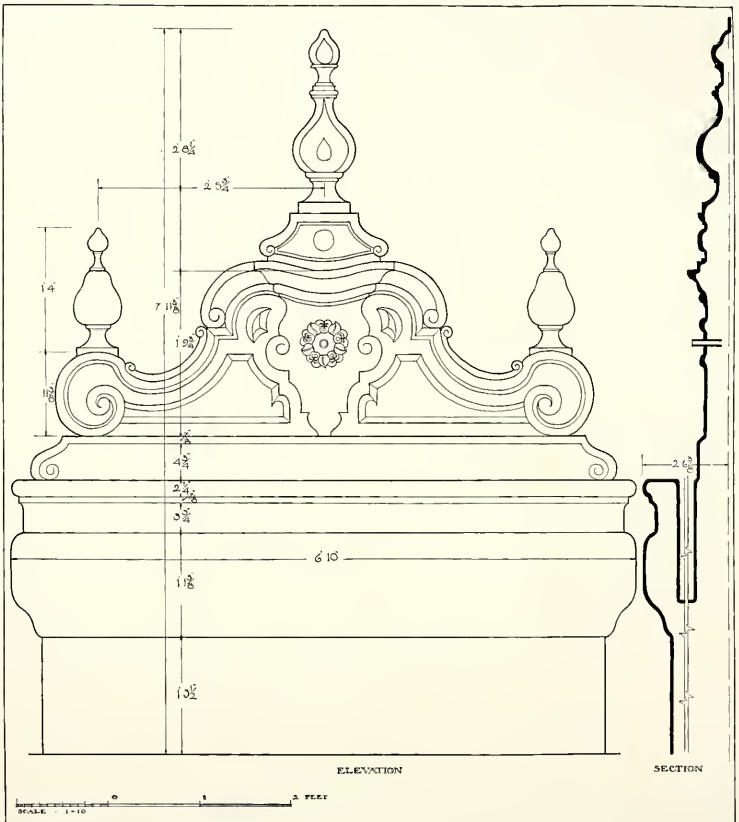
PLATE 136



CORDOVA

PLAZA DEL POTRO

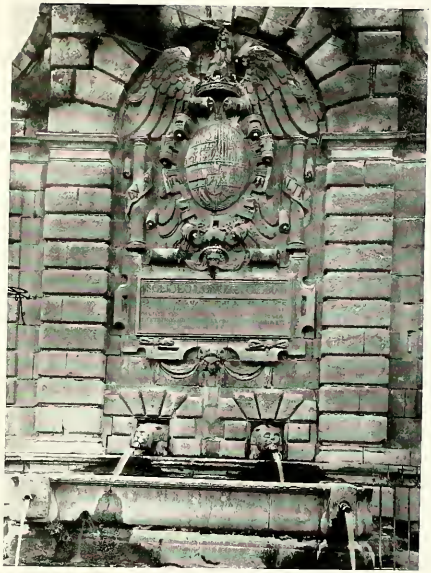
FOUNTAIN



ÉCIJA

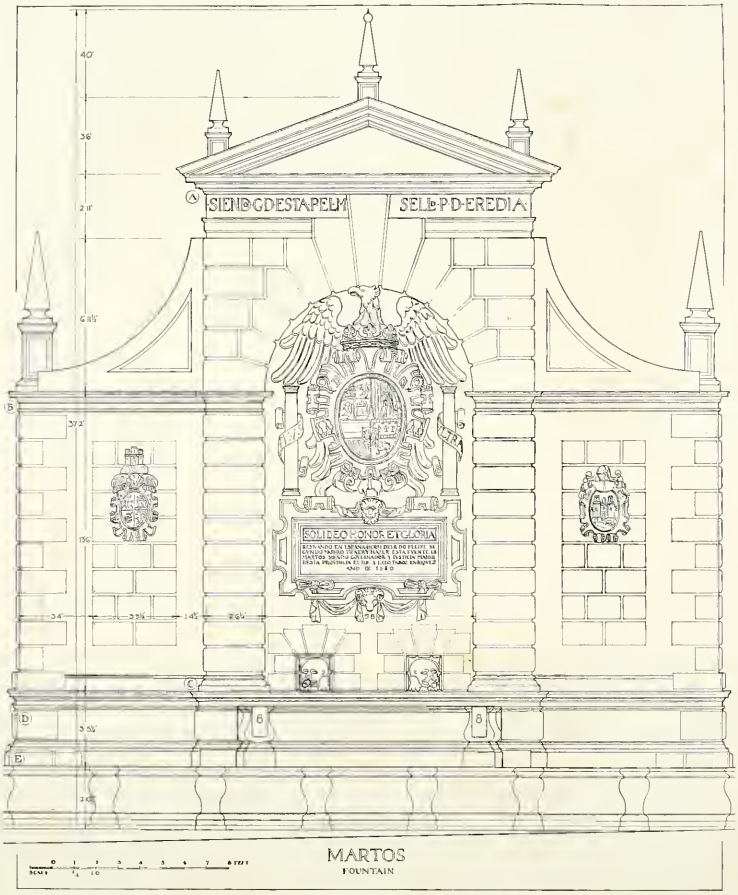
PALACE OF THE MARQUÉS DE PEÑAFLOR

FOUNTAIN



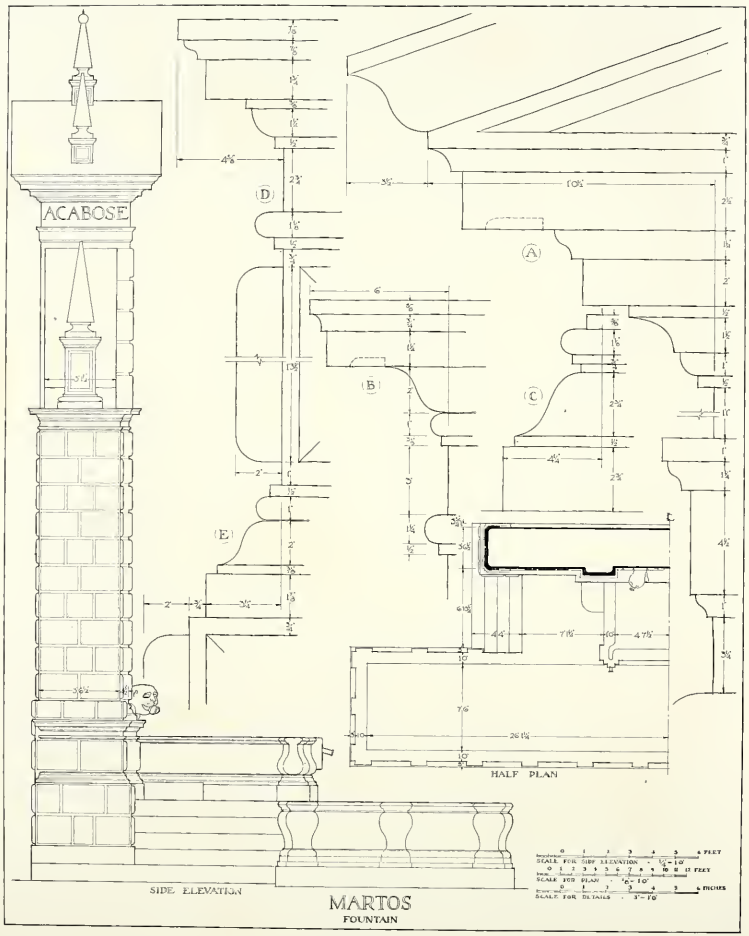
MARTOS
FOUNTAIN

THE FUENTE NUEVA, OR NEW FOUNTAIN, IS AN IMPOSING CLASSIC STRUCTURE, SO MONUMENTAL THAT IT SUGGESTS THE FAÇADE OF A BUILDING RATHER THAN A FOUNTAIN. ACCORDING TO THE INSCRIPTION IT WAS BEGUN IN 1580 AND COMPLETED IN 1584.

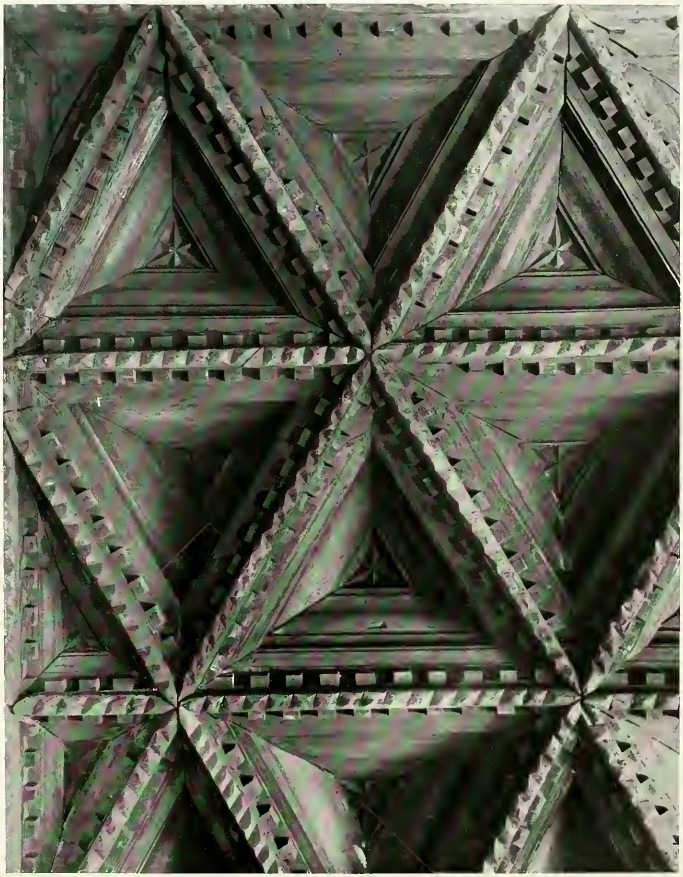


MARTOS
FOUNTAIN

PLATE 140



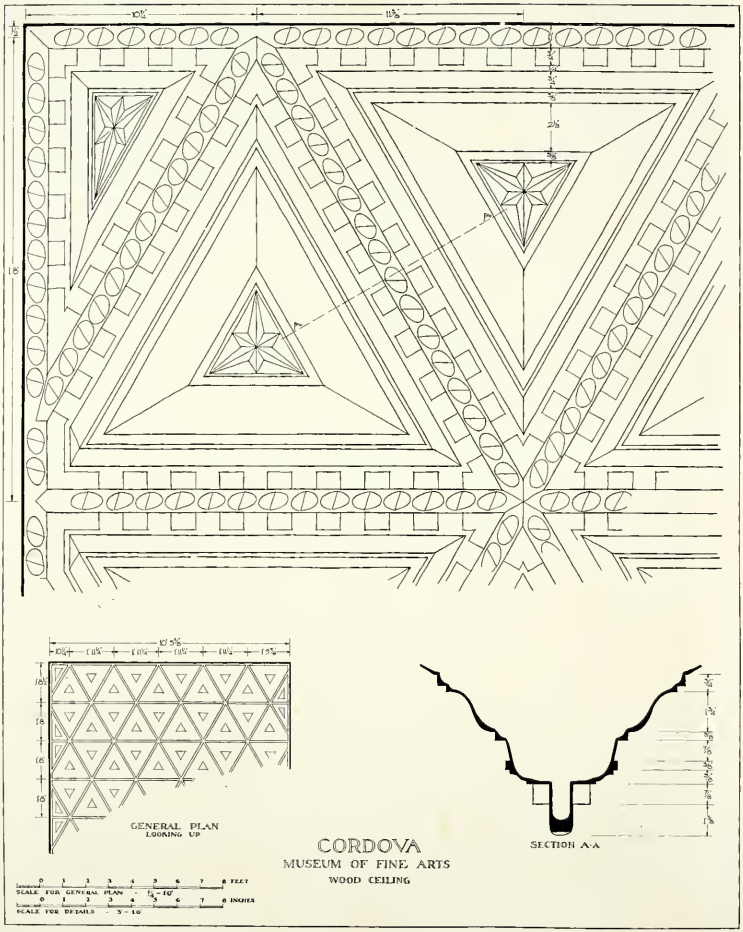
MARTOS
FOUNTAIN

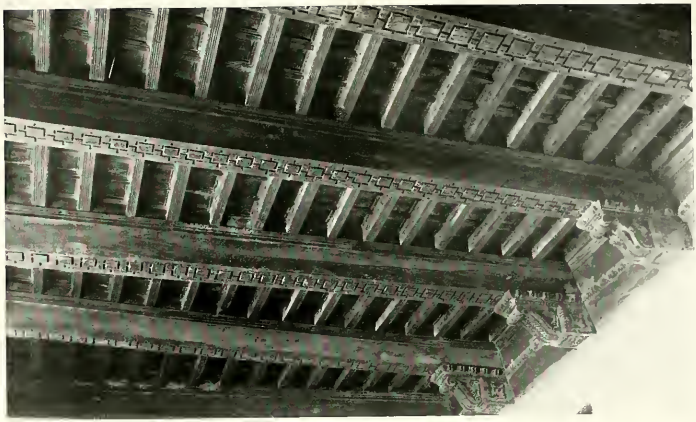


CORDOVA
MUSEUM OF FINE ARTS
WOOD CEILING

THE CEILING IS CONSTRUCTED OF SOFT REDDISH PINE, UNPAINTED.

PLATE 142

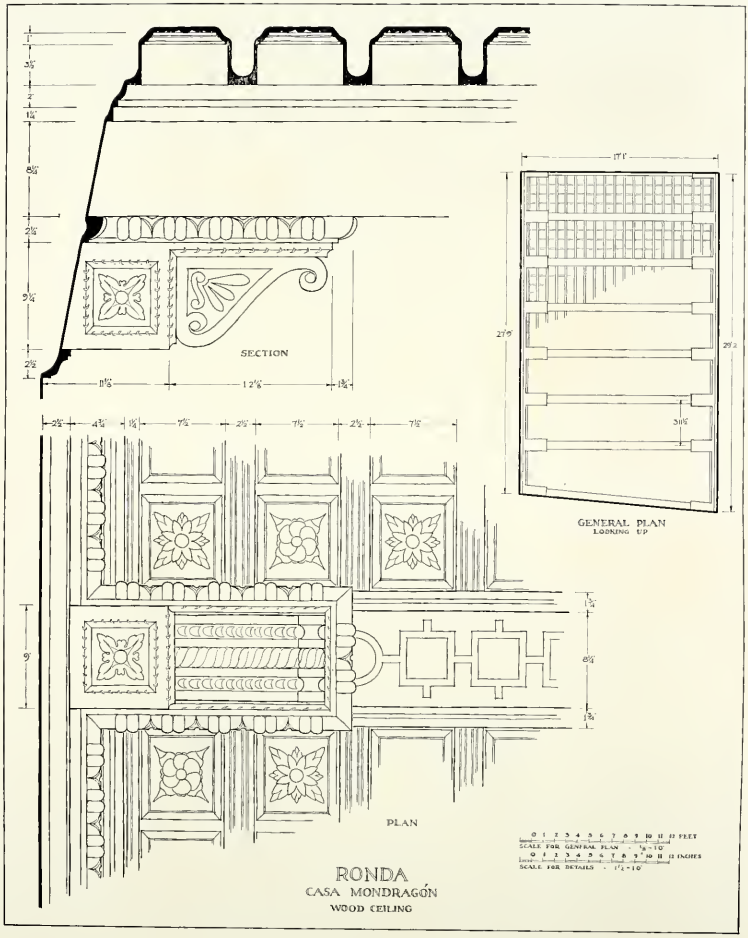

GENERAL PLAN
LOOKING UP
SECTION A-A
CORDOVA
MUSEUM OF FINE ARTS
WOOD CEILING
SCALE FOR GENERAL PLAN
SCALE FOR DETAILS
FEET
INCHES



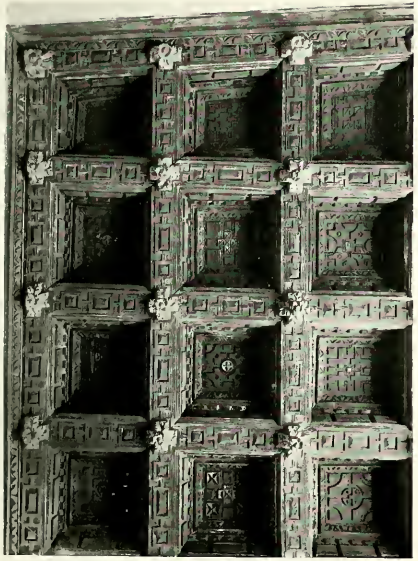
RONDA
CASA MONDRAGÓN
WOOD CEILING

A SIXTEENTH CENTURY CEILING COVERING THE ZAGUÁN OR ENTRANCE VESTIBULE.

PLATE 144



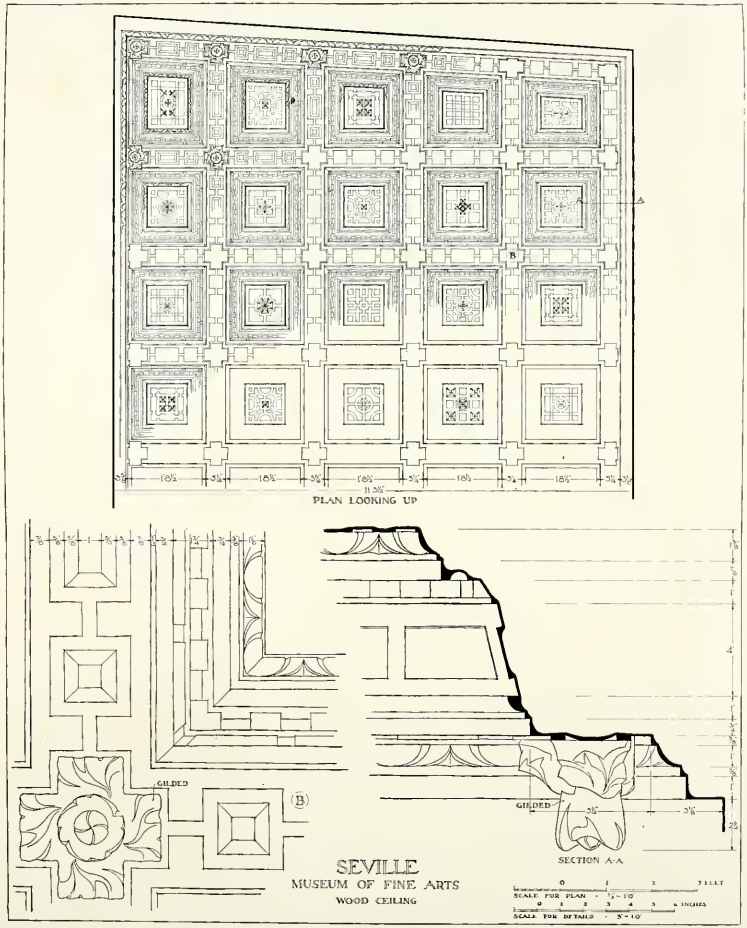
RONDA
CASA MONDRAGÓN
WOOD CEILING



SEVILLE
MUSEUM OF FINE ARTS
WOOD CEILING

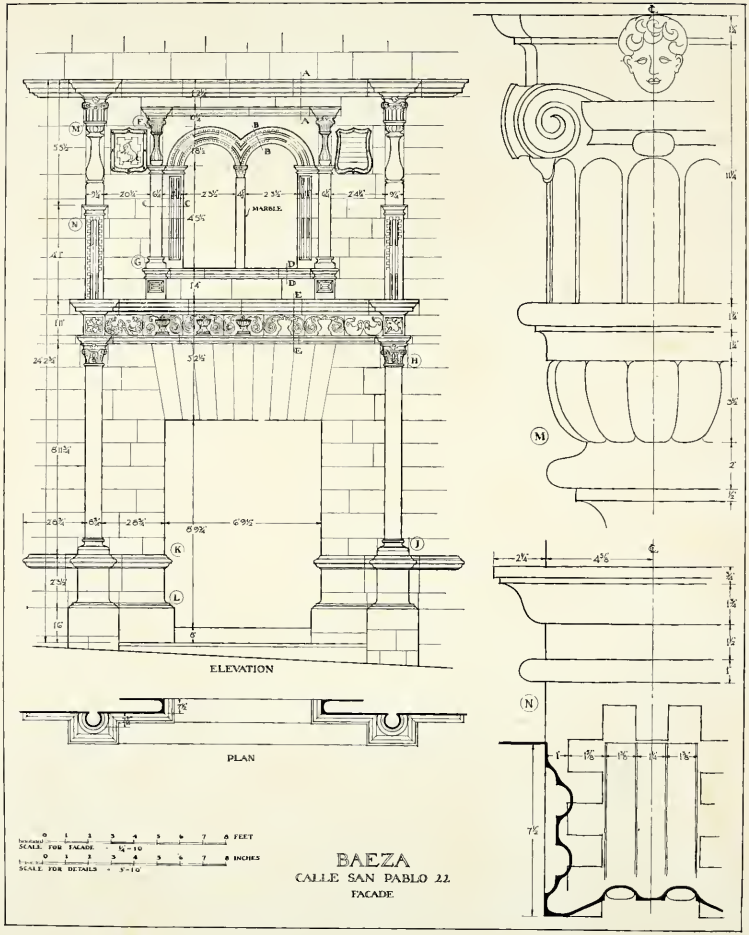
THE CONVENT DE LA MERCED, ERECTED IN 1612 BY THE ARCHITECT JUAN DE OVIEDO, WAS SECULARIZED AND CONVERTED INTO A MUSEUM IN 1839. THE CEILING ILLUSTRATED ON THIS PAGE COVERS THE FORMER CLOISTERS. IT IS UNPAINTED EXCEPT FOR THE GILDED BOSS OR PENDANT AT EACH BEAM INTERSECTION. THE PANELS ARE ORNAMENTED WITH GEOMETRIC PATTERNS IN LOW RELIEF; THE DESIGNS ARE SO VARIED THAT EACH PANEL IS REPEATED ONLY A FEW TIMES IN THE ENTIRE CEILING.

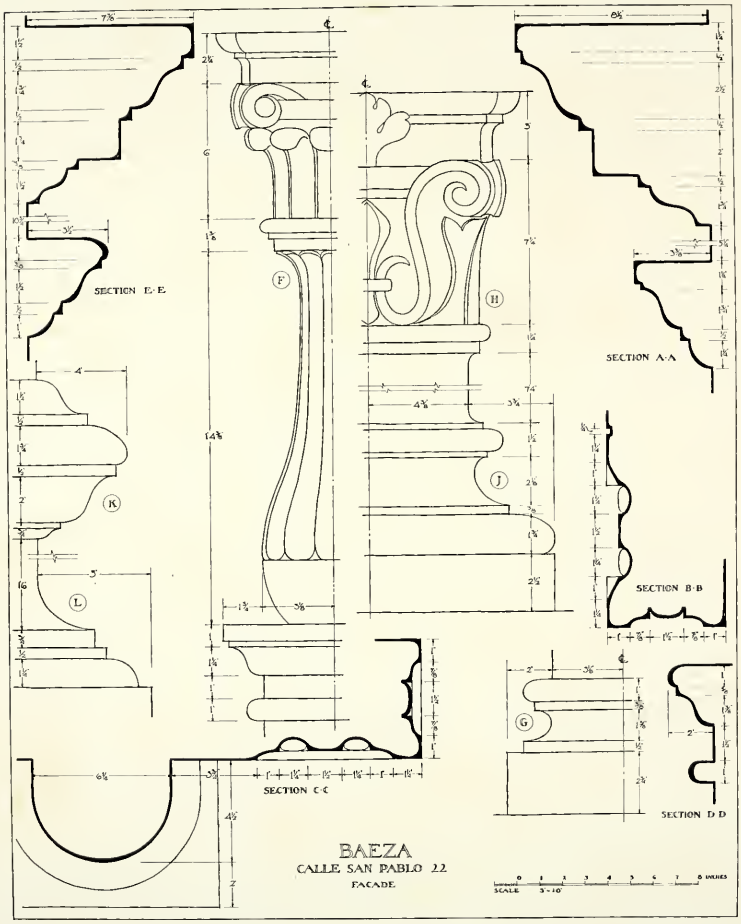
PLATE 146


PLAN LOOKING UP
GILDED
GILDED
SECTION A-A
SEVILLE
MUSEUM OF FINE ARTS
WOOD CEILING
SCALE FOR PLAN = 1/2" = 1'0"
SCALE FOR DETAILS = 3" = 1'0"

BAEZA
CALLE SAN PABLO 22
FAÇADE

PLATE 148


ELEVATION
PLAN
MARBLE
SCALE FOR FACADE = 1/4"-1'0"
SCALE FOR DETAILS = 3"-1'0"
BAEZA
CALLE SAN PABLO 22
FACADE


SECTION E-E
SECTION A-A
SECTION B-B
SECTION C-C
SECTION D-D
F
H
J
K
L
G
BAEZA
CALLE SAN PABLO 22
FACADE
SCALE 3"=10'

AUG 5 - 1983
JAN 4 [redacted]
APR 26 1993
NOV 08 1994
MAR 18 1996
APR 10 1996
DEC 14 [redacted]
FEB 08 [redacted]
OCT 10 1992
JUL 27 1993
FEB 01 1994
OCT 22 1994
APR 10 1996
FEB 08 1993

Architectural details of south afa
724.16M153a C.2
3 1262 03125 4294
LIBRARY

OCT 29
NOV 12